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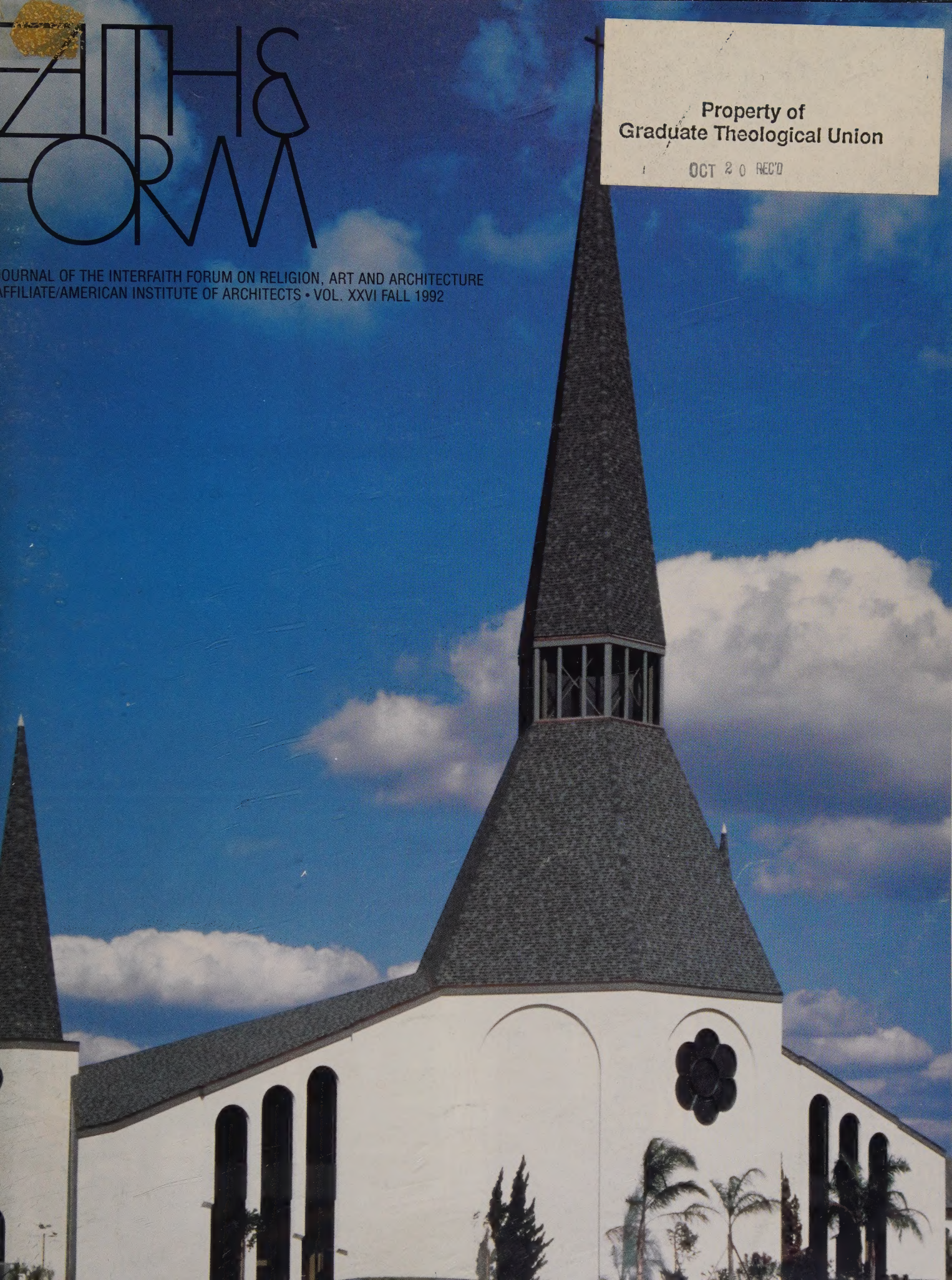

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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 by 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

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ABOUT THE COVER

Storefront space was rented in Naples, Florida in 1979 for the newly organized Vanderbilt Presbyterian Church. Shortly afterward a sanctuary and offices were built with volunteer help, but in 1983 the first unit of a new church was built on Piper Boulevard. Continued growth made the dedication of this new sanctuary and Christian education building possible in 1990. Cover photo by Tori Butt.
—*Frank L. Neubek, architect and Dr. C. Edward Gammon, minister*

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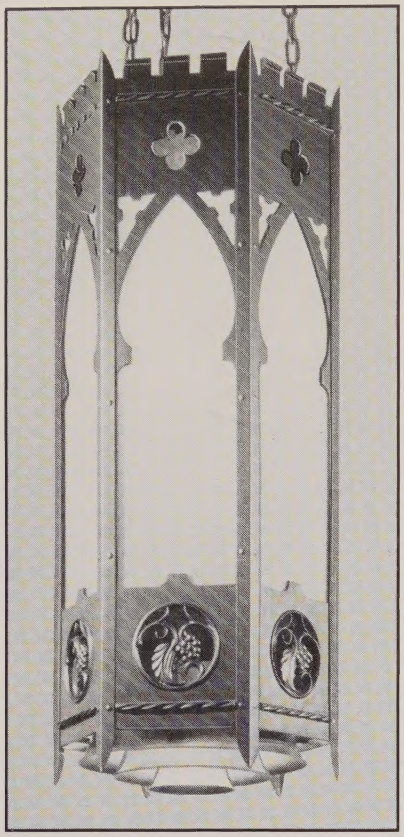

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Notes & Comments

Exploration 92—The Spirituality of Space

IFRAA assumed its authentic space in the program of the AIA National Convention in Boston recently, with its seminar on "The Spirituality of Space." Our President, David Cooper, presided and panelists included Herbert Newman, FAIA; Richard Pilgrim, Associate Professor - Religion; John Buscemi, Liturgical Consultant; and John Cook, Professor of Religion and the Arts. Newman set the stage for the panel by showing slides of natural sacred spaces as we have recognized them in history; Buscemi convinced us that today we have lost touch with natural space and mystery; Pilgrim led us through the Japanese experience of standing before the ephemeral presence and of emptiness in between; and John Cook described the modern religious situation as a vernacular spirituality in which we have relocated the self away from nature and creation, and have made such connections with our national past and with the commercial that there is no sacrament in evidence. We have lost all sense of typology so that a religious building does not differ from a residence or shopping mall. Is it possible that our sacred spaces can echo the demonic as well as the Divine?

The panel presentation stimulated a lively discussion and areas of agreement and disagreement. This is all the Program Committee had anticipated and hoped for.

IFRAA *National Conference, Chicago—October* 15-18

The entire membership of IFRAA and its friends will be given the opportunity to concentrate on the theme of "Spirituality and Space" and take it into individual and collective consciousness at our National Conference in Chicago. A tour is designed to experience the spirit of Chicago, including its skyscrapers, public plazas and famous art works. A second tour, lectures and seminars will place the historic and contemporary religious buildings within this context. The Awards presentations will feature a slide presentation of international projects. The word global begins to take on new perspective as we place ourselves under its umbrella. IFRAA moves forward to accept its spiritual responsibility.

To sink ones hands into the spice box of earth
is to glimpse the core religious mystery of dying and rising.
To stand at the edge where land and water meet,
in either cataclysmic exchange or a gentle embrace
is to sense the creating energy of the divine presence
at the first sunrise.
Geography produces its own spirituality.
The earth is a worthy vessel revealing the numinous.
—*Louis Sullivan* (1856-1924)

Out of The Ashes

Those of you who have visited our IFRAA offices in Washington, D.C. at one time or another must have noticed the ruins of a church across the street. A second glance will show that a well cared for park leads up to what was once the east wall of St. Thomas' Episcopal Church. Theophilus P. Chandler was the architect of this 1894 Gothic structure and a celebrated London craftsman, Henry Holiday, designed the 16 stained glass windows that depicted the history of the Anglican Church. According to Allen Freeman in the May/June *Historic Preservation* magazine, burglars sacked and torched St. Thomas in 1970 and it burned uncontrolled the whole night through.

The arsonists were never apprehended and after a period of mourning, the vestry voted to stabilize the ruins and to create a park to be jointly maintained by the parish and the neighborhood. The congregation continues to meet but in a "relatively spartan parish hall" and conceives of its present ministry as increased community involvement. The little garden gives busy walkers in an urban area a chance to sit in peace and to enjoy the trees and flowers.

A Ministry of Space

The Used Pew is the name of an ecumenical, nonprofit organization that provides a simple way for churches who want to "*buy*" to find each other. Information is taken from completed forms and published in its bulletin for up to a year. The two parties negotiate the sale, including final price and shipping arrangements. The Used Pew asks for 1% of the sale price to cover expenses and the cost of seminars on church design and liturgical environments which it sponsors. The Used Pew, P.O. Box 8804, Asheville, NC 28814, tel. (704) 254-9400.

The Artist Outside

Saint Peter's Lutheran Church in New York City recently exhibited selected works of Outsider Art from Hospital Audiences, Inc., which brings professional artists to lead workshops for the mentally ill. Always the professional artists discover talented artists among the workshop participants. The term "Outsider Art" refers to that created apart from mainstream society and artistic trends. It had its origins in the "Art Brut" of early 20th century asylums in Europe, and Jean Du Buffet was one of the first to recognize the artistic merit of this type of folk art. Many of these New York artists are represented by the Luise Ross Gallery. This exhibition is part of the ongoing Visual Arts Program of St. Peter's Church which is dedicated to the exhibition of art that enhances the human spirit.

Whence Inspiration?

The continuous corner windows which flood the interiors of a new gymnasium (for the Uskudar American Academy in Istanbul) with *light* were inspired, according to its architects, Conklin and Rossant/New York, by Istanbul's mosques.

Tadao Ando Wins Carlsberg Prize

The most valuable architectural award in the world ($250,000) was awarded this year to the Japanese architect, Tadao Ando, whose religious buildings were highlighted in the Fall 1990 *Faith & Form*. More than 70 international architectural magazines submitted recommendations for up to three candidates, then a selection committee shortlisted ten nominees, from which a jury selected the winner. Her Majesty Queen Margrethe II of Denmark presented the award at a ceremony in Copenhagen.

Denmark Queen Margrethe II with Tadao Ando at New Carlsberg Glyptothek in Copenhagen.

Revitalizing Closed Churches

The Historic Preservation Committee of the Detroit AIA and Partners for Sacred Places, a national organization dedicated to the sound stewardship of religious properties, are working together to help revitalize three historic buildings in the Detroit area. Two of the churches, St. Theresa's and St. Albertus, were among the 30 churches closed by the Diocese two years ago because of a lack of funds and declining memberships. St. Augustine-St. Monica was reconfigured in an African-American liturgy as a continuing parish. Three separate teams of architects and students will suggest various designs and configurations for re-use of the buildings. These churches were chosen because it is believed they will add aesthetic as well as historic value to the city.

(continued on next page)

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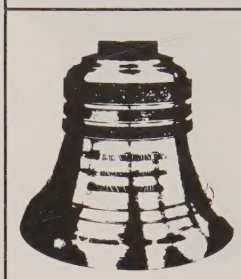

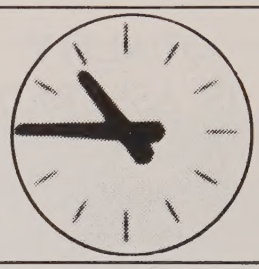

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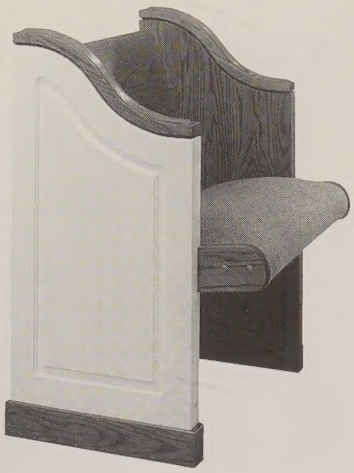

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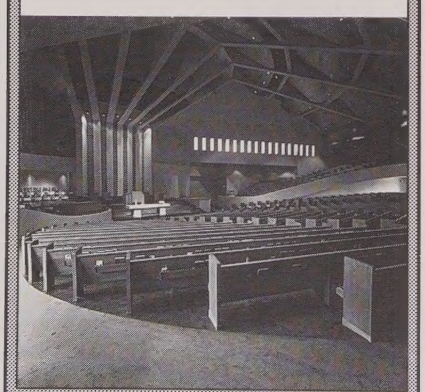


Notes & Comments (Continued)

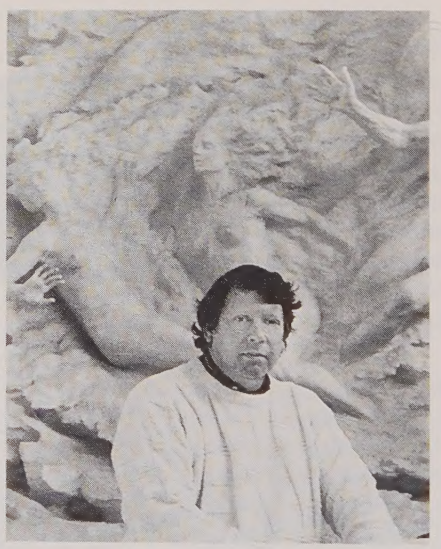
From Bauhaus to Bowtie

To read of the 35-year history of the architectural firm Hammel Green and Abrahamson in Minnesota is to feel filled with admiration and respect. The book, *From Bauhaus to Bowtie*, was occasioned by the untimely death of Richard Hammel and the desire of his wife, Bette, a professional writer, to pay tribute to his memory and to record the accomplishments of the firm. Among its many religious buildings are St. Bede's Priory, the Unitarian Church of St. Paul, the Lutheran Church of the Reformation, the Melleray Abbey, the Chapel of the College of St. Benedict, the Church of St. Peter in Saratoga Springs, St. Benedict's and the Colonial Church of Medina, United Church of Christ.

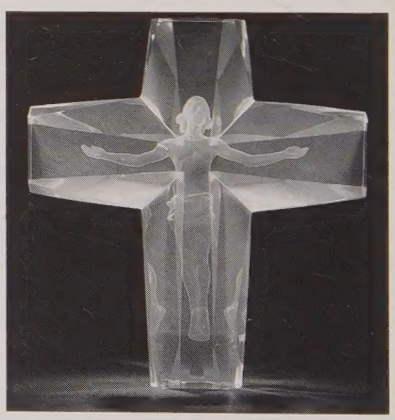
The latter was Dick Hammel's last work and so close was his relationship with this minister and congregation that the covered bridge connecting the landscaped garden to the meeting house was dedicated to him. Do you know of another instance in which a congregation so recognized an architect? The Minnesota AIA expressed its loss and appreciation by awarding Hammel the Gold Medal for architectural excellence.

The Cross of the Millennium

Those of us who attended the IFRAA Conference in Washington, D.C. last year stopped to look up in wonder at the Creation Sculpture above the main entrance of the National Cathedral. Later we saw the three servicemen—the Vietnam Memorial near Maya Lin's wall. Both of these commissions were the work of Frederick E. Hart, a Roman Catholic sculptor who also did the processional cross for Pope John Paul II's historic mass in 1979. His latest work is a unique cross sculpted from lucite which depicts the birth, death and resurrection of the Christ in a single work. It is *light* that plays the critical role—what the viewer sees is not only the physical matter of the work, but also the shapes that are formed by the way the light is absorbed and reflected. One sees the three events as a single impulse of the Creator. Mr. Hart is a member of the Sacred Arts Commission of the Archdiocese of Washington, of the Presidential Commission of Fine Arts and was a principal of the winning architectural design team for the Carter Presidential Library in Atlanta.



Frederick E. Hart

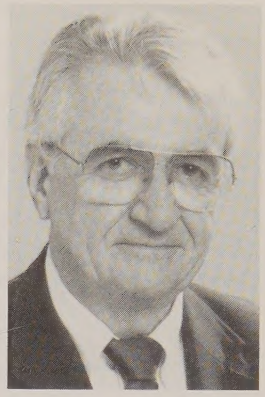


The birth, death and resurrection of Christ are depicted in "The Cross of the Millennium." The secret of this unique work emerged from the artistic vision and perseverance of sculptor Frederick E. Hart who has developed a patented technique for using acrylic.

Grants to Religious Properties

Rep. Peter Kostmayer (D-Pa.) has introduced legislation that would allow the federal government to direct some of its historic preservation funds to historic religious sites. The bill, H.R. 5080, would reverse an Interior Department policy that prohibits the use of grants from the Historic Preservation Fund for the restoration of historically significant churches, synagogues and other religious structures. □

THE GENESIS OF THE ARCHITECTURE OF VANDERBILT PRESBYTERIAN CHURCH

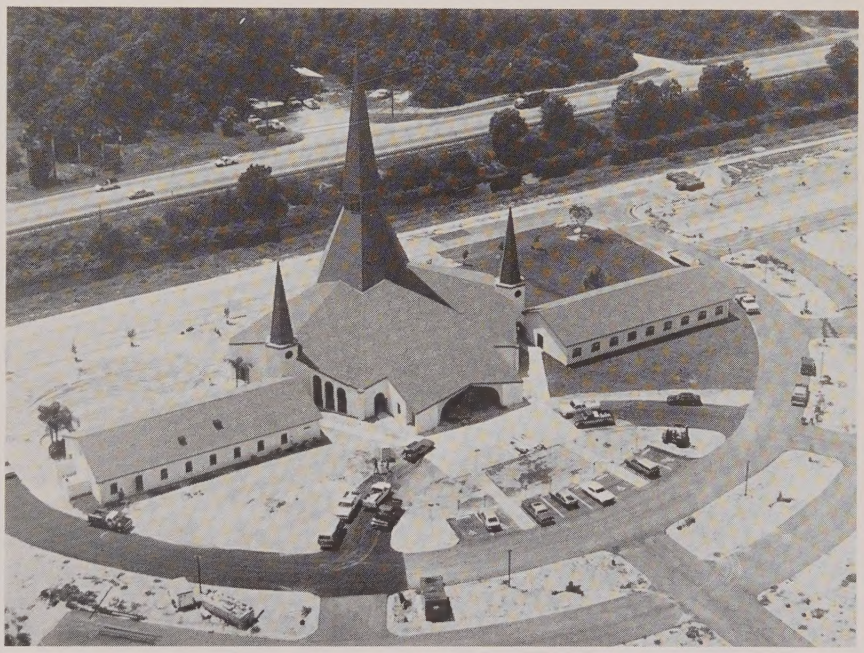


By Frank L. Neubek

It can be fairly stated that the original building concept of the Vanderbilt Presbyterian Church in Naples, Fla., is primarily due to the vision of the minister, Dr. C. Edward Gammon.

That it exists in its finished form is a testament to the generosity of the congregation (certain individuals in particular), to the dedication and tenacity of the building committee, and to the expertise and patience of the contractor, D. Garrett.

Dr. Gammon used two words in our earliest conversations which became my design keys: *hexagonal* and *soaring*. The first word, hexagonal, is a very ordinary, technical, descriptive term which initiated the basic *plan* form of the sanctuary and its subsequent relationship with the existing building, the new educational wing, and the site in general. The second word, soaring, is a more abstract concept, which in turn brought rise to the *vertical* architectural form of the building.



Vanderbilt Presbyterian Church, Naples, Fla.

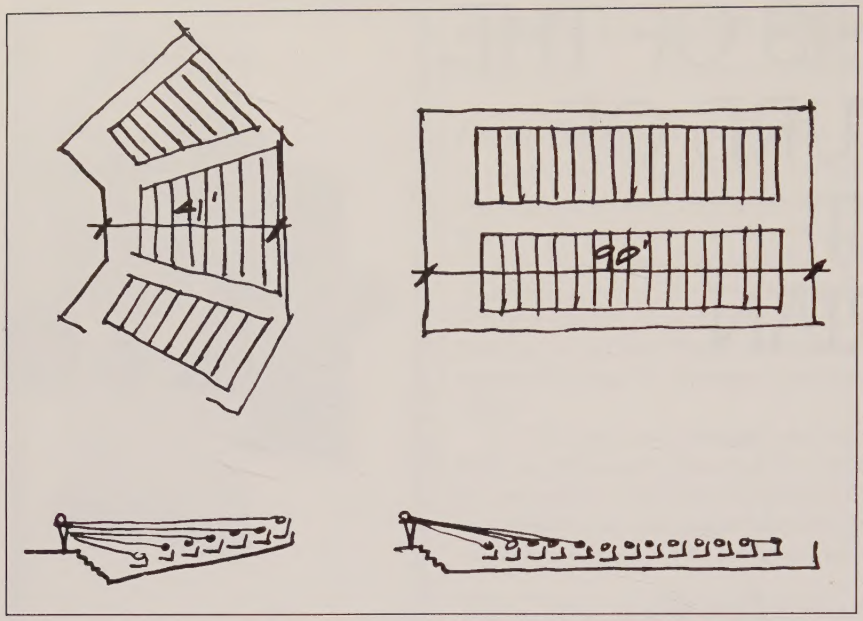
But these things speak only to grand schematic concepts. Obviously, throughout the course of the design process all the dedicated people that had anything to do with the process had the opportunity to contribute their needs, wishes and desires, and that valuable input appropriately influenced the final solution.

One of the most important aspects of the hexagonal plan was the desire to create intimacy, a proximity of the pastor to the most distant member of the congregation. The church accomplishes this in a most effective way. One feels very close to the chancel, indeed even to the last row. To seat 560 people with at least 100 more in the future balconies and still maintain that intimacy is something this church does best. (*Figure* 1)

Taking Dr. Gammon's "soaring" concept a few steps further, I attempted to evoke certain other goals which are best explained by illustration. (*Figure* 2)

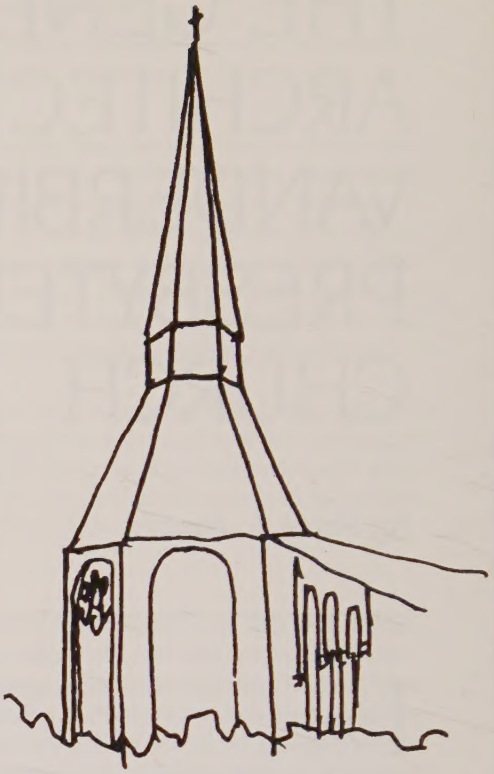
From a distance, the church evokes images of European villages or New England towns with their picturesque steeples reaching above the treetops. The Trinity theme occurs over and over. (*Figures* 3 *and* 4) But the soaring theme really begins inside. The emphasis of majestic height is over the chancel and all the energies of the space are directed to that end. The geometry carries all the lines to focus on the chancel and thence upward in continuing crescendos over the choir to the pipes, the rose window and finally

FRANK NEUBEK *is President of The Neubek Group, architects, in Naples, Florida.*



All drawings by Frank Neubek

Figure 1. Clockwise, from top left: VPC plan, 500 seats; rectangular plan, 500 seats; sight lines with sloping floor; sight lines with flat floor.



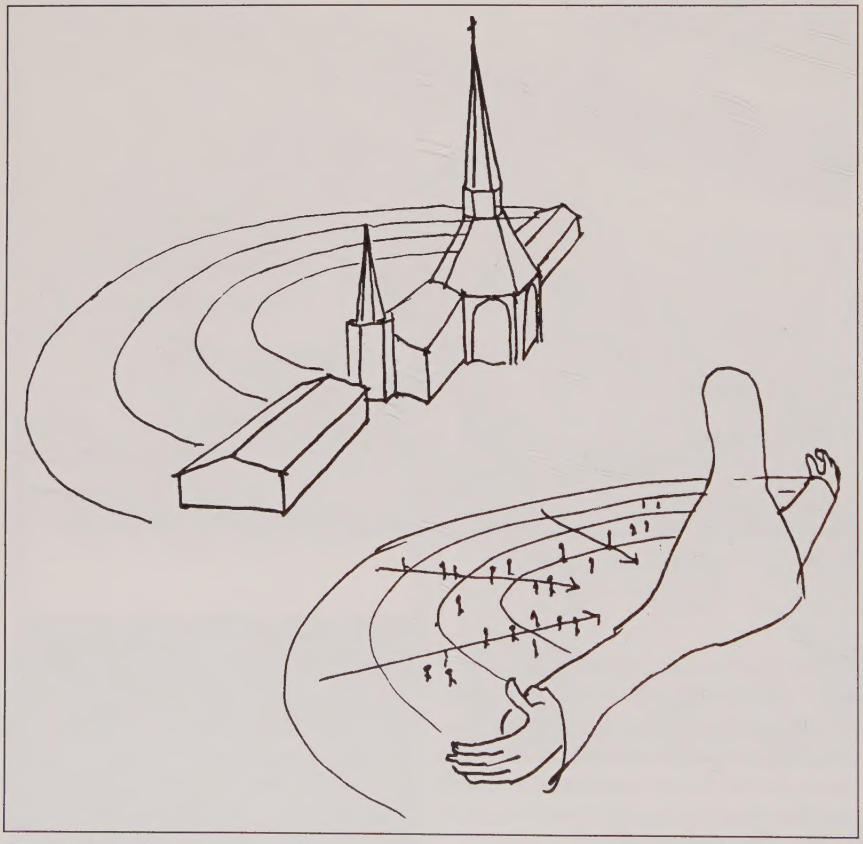


Figure 2. "A gathering of the flock."

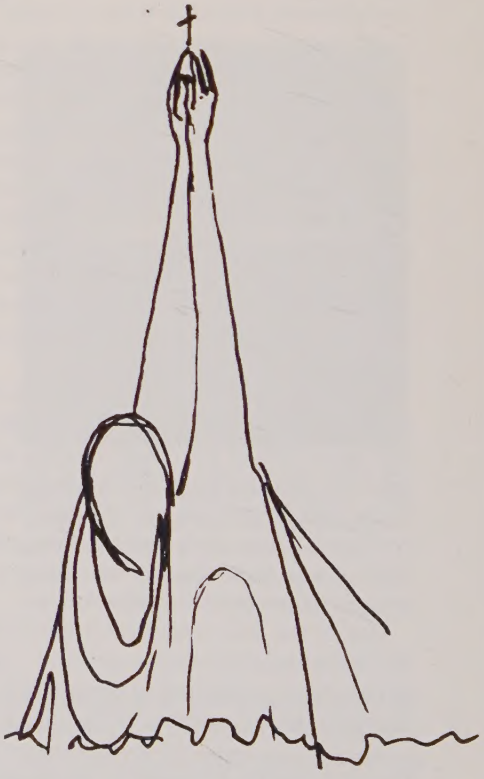


Figure 3. "Reaching heavenward."

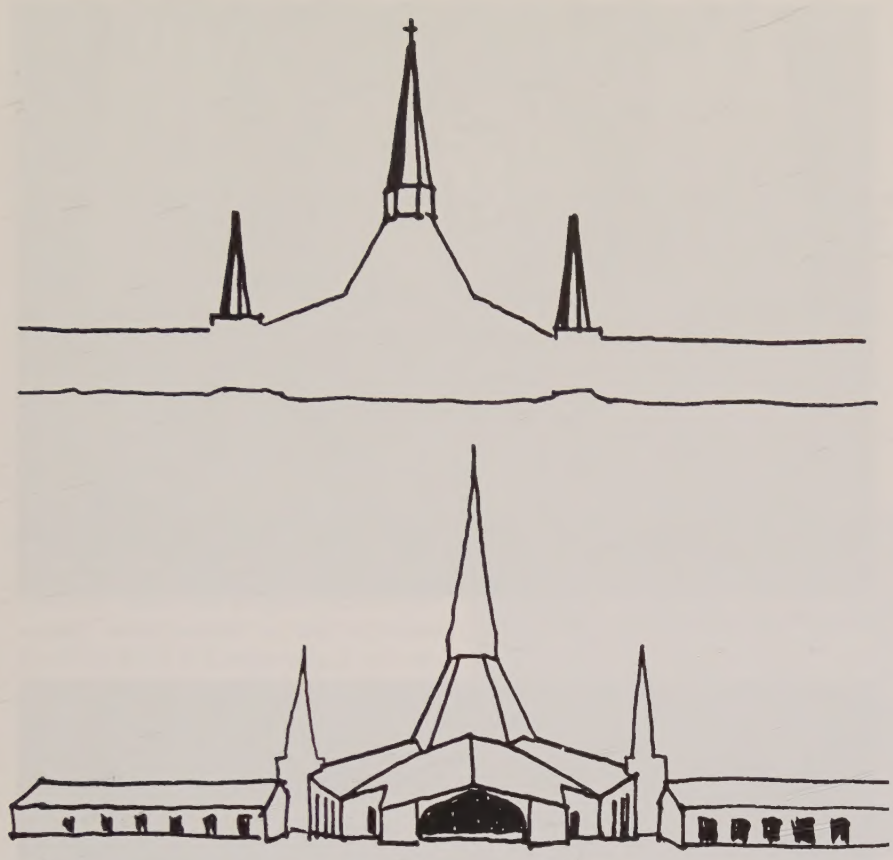


Figure 4. *The three steeples (top); the three major wings (bottom).*

culminating in the tower, which, in turn from above, sheds its natural light on the chancel below. (*Figures* 5-8)

All this wonderful geometry, by its very nature, creates a sound volume in which music thrives and to which anyone who has attended can attest.

The choir is in its glory.

Upon entering the building through the main central doors, the initial feeling is one of being gathered in, being brought to shelter at the lowest point of the volume, a feeling of welcome. The tall glass above the nave doors, uninterrupted by framework, creates a preview, a glimpse of what's inside—the cross framed by the rose window, then the pipes—the soaring sensation builds continuously from immediately outside the church to the chancel.

The parking lot was a very important part of the entire concept from the beginning—not just a necessary evil, but an integral part of the whole. (*Figure* 9)

As in the interior plan, where even in the last row one feels close to the chancel, the parking lot functions in a similar way. People converge in the church; their approach is directly toward the focal point, the steeple. The gathering of the

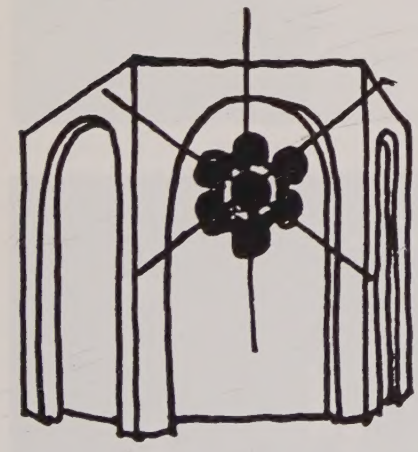


Figure 5. *The three major arches; the three major axes of the rose window.*

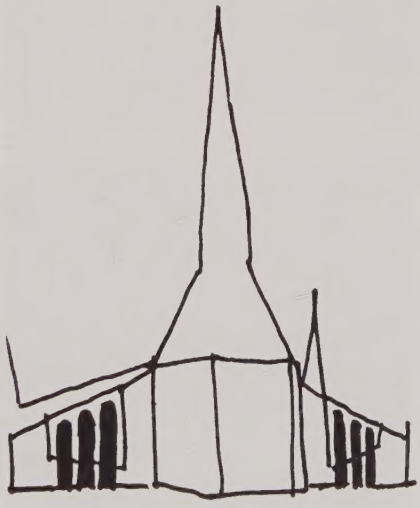


Figure 6. *The window groups at each side (front and rear).*

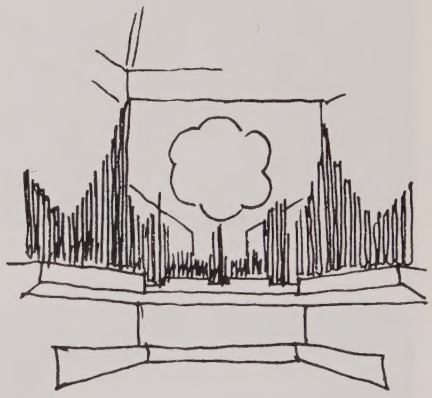


Figure 7. *Three walls of pipes; three-sided choir.*

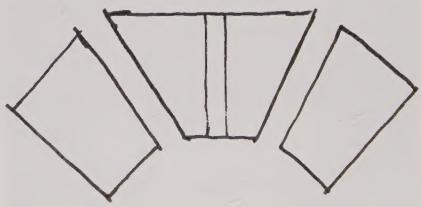


Figure 8. *The seating.*

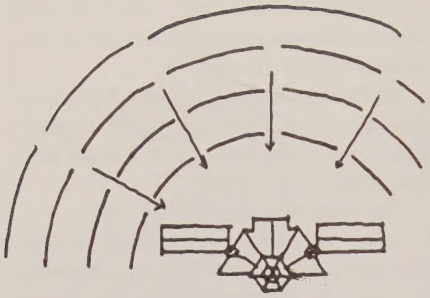
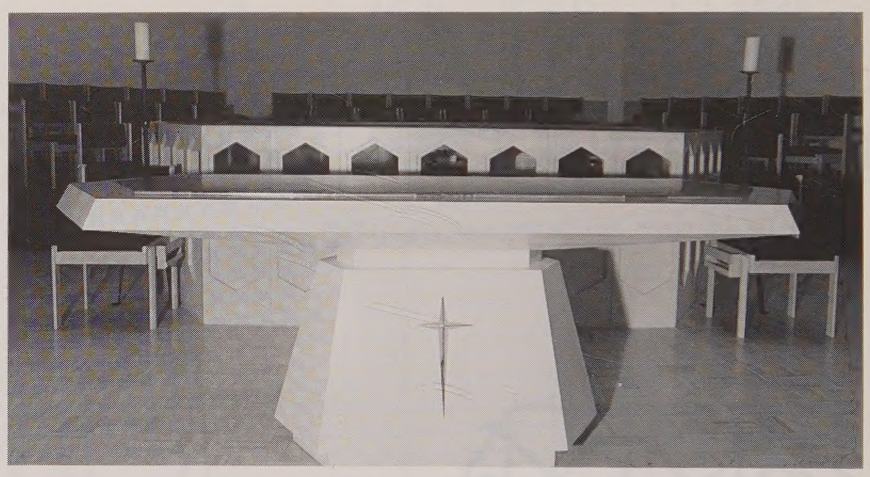


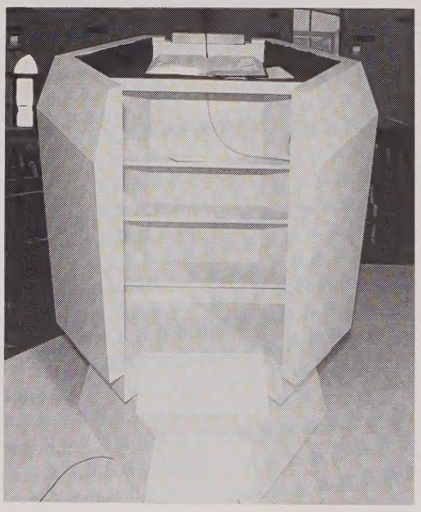
Figure 9. Parking lot—integral part of the whole.

flock symbolism is strongly felt.

Upon leaving the service, the congregants, now in their cars, are directed axially, on tree-lined (eventually) avenues toward the steeple from wherever they are parked on the lot. □

Interior, Vanderbilt Presbyterian Church.





All photos by Michael J. McCrystal.

UNITING GOALS AND TRADITIONS IN BETH EL SYNAGOGUE

By *Maurice* N. *Finegold*

Each time I enter a synagogue or church, I wonder what makes such a place holy or spiritual. What qualities make one religious space successful while another is not? A phrase from the Book of Exodus (Ch. 3, v.5) describes the time when Moses stood before the Burning Bush and God said, "Take off your shoes from your feet, because the ground on which you are standing is holy unto me . . . . " It is not just the space itself, but the way one approaches a space, or stands before it, that conveys its spiritual quality. It was this Biblical phrase that guided my design for the new Beth El Synagogue in Omaha, Nebraska.

A Conservative congregation serving over 600 families, the original Beth El Synagogue was located in central Omaha for 50 years. Faced with demographic changes, the Beth El congregation decided to build a new synagogue. The eight-acre site chosen for their new home is in suburban West Omaha, closer to the synagogue's members.

The Building Committee's program specified several goals it hoped to achieve. The first, and arguably the most universal, was that the synagogue should embody the spirit of the congregation and be viewed as a home by each of the members. Second, the Jewish requirement for community in its worship should be fostered in a sanctuary designed to be warm, intimate and accessible to all, and especially that the 450-seat sanctuary maintain this sense of community when seating is expanded to 800 for the High Holy Days.

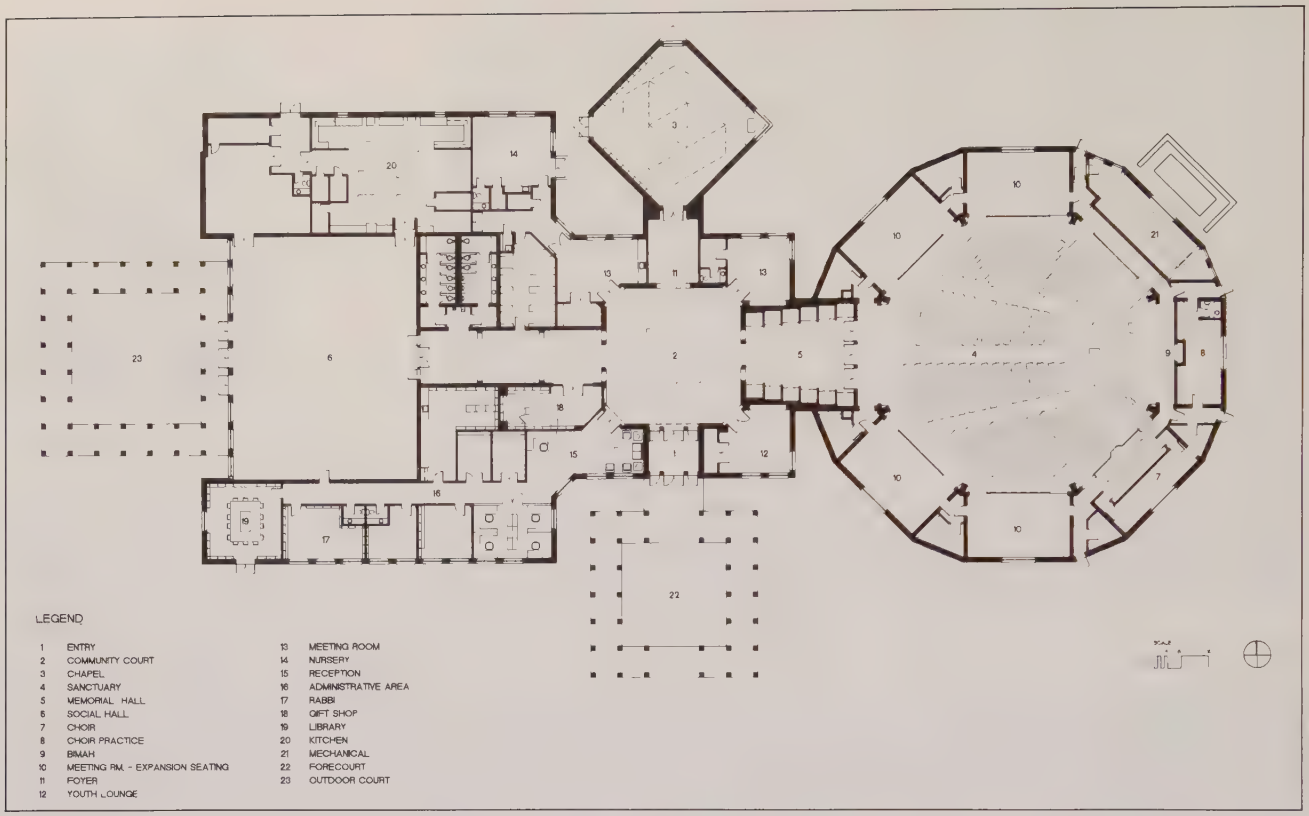
All photos © Gregory Murphey

Beth El Synagogue, Omaha, Neb.

Sanctuary, vertical view from bimah.

Other program goals included a chapel, social hall, library, administrative offices, informal gathering spaces, and meeting rooms. Finally, the committee wanted a building that would be a distinguished architectural addition to Omaha.

MAURICE N. FINEGOLD, FAIA, *of Finegold Alexander & Associates Inc. in Boston, Massachusetts, was the principal-in-charge of the Beth El Synagogue. Karle S. Packard, AIA, served as project manager, and Tony Hsiao, AIA, as project designer/architect. Mr. Finegold was assisted with the writing of this article by Nana E. Stern, an associate in the firm.*



Floor plan.

Synagogue is a Greek word with origins in the root "to bring together," and from earliest times, synagogues have been gathering places which marked the path of Jewish migration. The Museum of the Diaspora in Tel Aviv describes the history of the dispersion from the year 70 forward, and the section dealing with faith offers architectural models and descriptions of synagogues from all over the world. What is noteworthy is that each of these buildings is extremely different in design, always responding to the environment and reflecting the architectural style and technology of the period.

Although traditions for siting and orientation persist, there is actually a great deal of freedom in synagogue design—creating a challenge for the architect. It invites respect for both context and for traditional values, yet this freedom also must be reconciled with contemporary social, economic and architectural needs. These goals and traditions, founded upon ancient roots, had a profound impact on my ideas for Beth El Synagogue. Together with my personal concerns and beliefs about synagogue architecture and the necessity of satisfying modern needs, my design for this building is centered around the Hebrew word "zachot" (remember).

Detail of entrance forecourt.

Built on a gently sloping field that was once farmland, the siting for Beth El Synagogue responds to traditional design principles. The sanctuary and chapel are oriented to the east, with the building located on the highest point of its site. Expanding on this conceptual synthesis of Jewish history and contemporary needs, the sanctuary design and the synagogue's elevations draw on the architectural roots of Eastern Europe's lost wooden synagogues, while the exterior materials recall the colors and textures of both ancient Jerusalem and contemporary Omaha. The facade is faced in a warm pink-yellow brick that is the same color as most of the public buildings in Omaha. This serves to unite the synagogue with its environment while also distinguishing it as a building of importance to the community. The arched windows evoke the curved shapes often found in the architecture of Jerusalem.

We designed the Beth El sanctuary as a space that expands concentrically, fulfilling our client's specific wish to maintain warmth and intimacy during services (both in the normal and the expanded mode for the High Holy Days). This solution resolved my dissatisfaction with what has become the "standard" answer to the expansion problem—uniting

sanctuary with social hall in a tandem arrangement. It also enabled the development of one of the design's central spatial concepts, the "space within a space."

Other ideas that help to organize the synagogue spatially are the separation of the spiritual from the secular, the formation of a single entry point, and the development of a spatial hierarchy.

Separating the Spiritual from the Secular

To separate the spiritual from the secular, we placed the building on an earth "podium." This allowed green space to surround the building, effectively separating the building from the large parking area. Congregants walk up a landscaped path to the entrance forecourt, a gathering place designed as a masonry and wood pergola. The landscaping and forecourt begin the entry sequence which draws one from the outside into the worship space. The forecourt has additional value for receptions or as a place for the Succah, which celebrates the fall harvest.

Creating a Single Entry Point

Many synagogues have multiple entrances, while the sanctuary is often locked and the business entrance is around a corner. I did not want the Beth El sanctuary to be separate from the rest of the synagogue's functions. My goal is to allow people to enter the heart of a unified building, always to be near or in the presence of the sanctuary. Beth El Synagogue's single entry point maximizes the opportunity for congregants to meet, whatever the occasion for their visit—for prayer, a meeting, business or celebration.

After entering, activity is immediately focused within the community court, a high, skylit space, which serves as an interior "public square" in the synagogue. As the central organizing space, the community court helps orient visitors to the building's different functions. It also may be used as a place for Kiddush or other small gatherings; in pleasant weather, the entrance forecourt also serves a similar function.

Hierarchy of Spaces

Foyers precede the three major spaces: the sanctuary, chapel and social hall. Each is appropriately detailed for a house of worship; adjacent to the foyers, small meeting rooms are available for informal conversation. Leading to the sanctuary, the Memorial Hall serves as the link between generations. The rhythmical cadence of alcoves along this foyer, together with lighting and other details, helps to change one's pace before entering the sanctuary.

Community Court, looking toward Memorial Hall and sanctuary.

Detail of bimah.

Chapel.

All photos © Gregory Murphey

The Hall of Honor, the foyer to the chapel, is a dedicatory space which, with a Tree of Life sculpture, celebrates the energy that keeps a congregation united. The chapel was designed to resemble a jewel, and we expressed that idea by shaping the ceiling geometrically, as if one is standing within the jewel's facets rather than looking at it from outside. Heightened by rich ceiling colors which recall Joseph's coat of many colors, the changing quality of natural light around the ark serves as a link with the outdoors.

The social hall is located on the building's west side to take advantage of the afternoon sun, when many functions occur. A courtyard that accommodates multiple uses allows expansion outside for an outdoor wedding or a reception.

A "Space Within a Space"

In implementing the fourth spatial concept, creating a "space within a space," our design differs fundamentally from the typical modern synagogue. The sanctuary expands concentrically into a perimeter ring of seating "pods," which typically function as meeting rooms or incidental classrooms, and expansion takes place incrementally. No one is further from the bimah than in the former and smaller, synagogue.

The concept also is developed three-

dimensionally. The sanctuary's octagonal space is formed by wood trusses and a plank ceiling in light tones; darker wood arches below a dome-like sense of a canopy. The bimah's wall is faced with two tones of wood and the Commandments inscribed in Hebrew. This theme of a "space within a space" is carried further by the design of the Ner Tamid, or Eternal Light, which is suspended above the bimah. The illuminated central volume represents the sun, and is surrounded by a larger geometry that symbolizes the universe.

The sanctuary is surrounded by a work of art in fabric. Custom-designed curtains, a collaboration between artist Carolyn Evans and the architect, mask the sanctuary's expansion rooms. Conceptually these represent, in color and in symbol, the six active days of Creation. The seventh day, the Sabbath, is depicted in the ark doors, which are a composite of all the previous symbols. The menorah and Torah holders also were custom-designed and with the ark doors and the eternal light, form a family of sculpture in patinized bronze.

It is not just the space itself, but the way one approaches a space, or stands before it, that conveys its spiritual quality.

The octagonal sanctuary also allowed development of a theological idea central to Conservative Judaism. While the ark represents the centrality of the written tradition—the law—the bimah is the symbolic representation of the congregation in study. With the sanctuary seats curving around to reinforce the sense of community, the bimah, from which the study of Torah is conducted, gently projects toward the congregation. Together with the ark, the placement of these elements reflects the belief that study and prayer are not separate functions; by bringing the bimah forward and surrounding it with the congregation, we are facilitating participation in the study and reading of the Torah.

Our design for Beth El Synagogue embodies much history—local, architectural and Jewish. With roots in the past and a plan that reflects the congregation's contemporary needs, the building is—as the synagogue's rabbi, Paul Drazen, has said—a truly Conservative synagogue. This building is not a simple, pure design statement, but a composite of references and ideas. It is meant to be enjoyed as a whole, by focusing on the aesthetics of a particular detail or on the passing of a cloud, and brings support and comfort to the congregation by uniting them in worship or in the observance of the rites of passage of the life cycle. □

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THE ARCHITECTURAL CRITIC: AN EDUCATOR

From the Reviews of Benjamin Forgey

Benjamin Forgey, the architecture critic of *The Washington Post*, has been a journalist in the capital city for more than a quarter century. Starting in 1964 he apprenticed at *The Washington Star* as a reporter of metropolitan and national news before becoming the paper's chief cultural correspondent. Before joining the *Post* in 1981 he was for many years the *Star's* widely respected art critic. In his popular Cityscape column for the *Post* Forgey provides lucid commentary on architecture, urban design and planning, frequently focusing on religious structures in and around Washington. *Faith & Form* asked Forgey to comment on his interest in religious art and architecture His response:

"A critic's job today is in many ways a disheartening one—he chronicles the physical and social disintegration of American cities, suburbs and small towns. It seems self-evident that religious institutions have important roles to play in building and rebuilding a community's sense of itself as a community. Considered strictly as abstract forms, religious buildings with their very special expressive purposes can (and often do) contribute significantly to creating a specific, memorable sense of place, one of architecture's primary challenges in today's world. And despite budgetary constraints the gatherings of people who commission religious buildings often make wonderful clients. Quite simply, they are united in their desire to build the best possible thing. This desire stimulates the better architects to respond in kind, from the deep levels of their problem-solving, space-making creativity. Most important is the inherent spirituality of the enterprise. As physical symbols of values transcending narrow self-interest, religious buildings can awaken in all feelings of security, consistency, cogency, adventurousness and existential awe, feelings that, for lack of a better word, we may call . . . hope."

Most of us readily admit that we have learned much from professional architectural critics, and we are grateful for their help as a resource. The following three reviews by Mr. Forgey are of work by Lawrence Cook, Frank Schlesinger and Kerns Group Associates. They necessarily and regretfully have had to be edited because of space limitations.

* * * *

I.
HERE IS THE STEEPLE . . . LAWRENCE COOK'S CHURCHES

Architects who build churches today are often told by congregations to make "a church that looks like a church." It is a desire that often conflicts with today's liturgical practices, and it is one that modern architects, with their commitment to newness and originality, have trouble confronting.

But it is not an impossible job. An architect who has made a career out of balancing the need for familiarity with the subtle—or dramatic—demands for change is Lawrence Cook of Fairfax County, Virginia.

Cook's churches are exceedingly different, one from the other. This befits the range of sites and the extraordinary variety of denominations they were made for. It also emphasizes his modernist convictions. Cook was trained in the late '50's under Louis Kahn at the University of Pennsylvania. Yet for all of their differences these churches demonstrate the architect's singular sensibility.

Each betrays his affinity for pure geometric forms, usually quite simple, sometimes quite complex in their arrangement. The basic structure of each building is self-evident and important to the effect of the whole. Each is economi-

Paint Branch Unitarian Universalist Church, Adelphi, Md.

Photo by Al Whitley

Lutheran Church of the Abiding Presence, Beltsville, Md.

cal—tight budgets are axiomatic with today's hard-pressed congregations.

The Paint Branch Unitarian Universalist Church in Adelphi, Maryland, for instance, is a simple cylinder made of gray concrete block and topped with a cone-shaped roof. This dramatic little church is a modest addition to the short list of American churches, in the round, dating back to Robert Mill's 1804 Circular Church in Charleston, South Carolina. What gives Cook's piece its unique aesthetic impact—and its sure-fire identity as a church—is its centered cupola-steeple. Made entirely of glass and steel, it is a striking, uplifting form, and a testament to the architect's omnipresent intention to "do an old thing in a new way."

Cook's predilection for precise, abstract geometries continues on the inside. He didn't simply build a hollow cylinder and leave it at that. In plan, the church is a square inscribed within the circle. In elevation, each of the square's corners is articulated by a large, wooden post. Connected by parabolic arches of laminated wood, the posts support the long wooden joists that hold up the roof, in the exact center of which is a circular opening to the cupola-steeple. The symbolism is indelible, and the whole comprises a tour-de-force demonstration of how to form a holy place with an exposed structural system.

The design for the Lutheran Church of the Abiding Presence in Beltsville, Maryland, is a lesson in how to accommodate a new, freer liturgy with a desire for a conventional church. It is also a lesson in contextual architecture. This addition to an existing '60's modern structure manages to be church-like without upstaging its more modest, less symbolic partner.

The design is that of an archetypal parish church, a long rectangular box with a pitched metal roof and rose window elevations at either end. The shape could have been fit with the standard axial plan, but it wasn't. Instead, the seats are arranged in a horseshoe with worshipers facing each other and the centered communion table, a surprisingly commodious arrangement.

This is a masonry structure, but Cook reached back to Northern European wooden architecture to get maximum architectural expression with minimal means. The beautiful wooden "scissor" trusses supporting the roof give the interior a compact, comforting and traditional feel. Furthermore, he continued the sequence of trusses to the exterior walls, where they support the eaves, an ingenious architectural move ensuring that the message gets across. To the passerby, this building says "tradition," and it says "church."

The most complex of Cook's recent churches is the Burke (Virginia) Presbyterian Church. He had designed the existing sanctuary and classroom building a decade ago, and now the recent additions make it one of the more satisfying pieces of contemporary religious architecture in the (Washington, D.C.) metropolitan area

Sheathed in rustic clapboard except for a foliage-screened Trombe wall on the

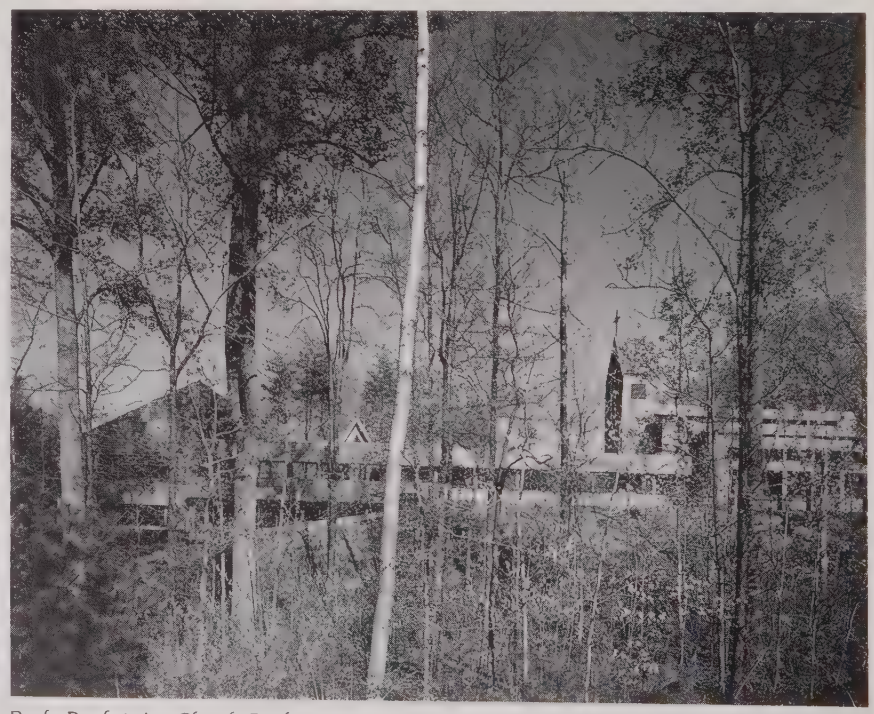


Photo by Al Whitley

Burke Presbyterian Church, Burke, Va.

south facade, the church is harmoniously adapted to its wooded site, which slopes sharply at one end. Two bell towers of differing heights give the complex its needed vertical dimension. Two large masses counter-balance each other at opposite ends—the sanctuary (with the tallest tower, of course) to the south and a slant-roofed classroom library structure to the north. The entrance sequence is fine, the joining of new with old clements effortless.

The new Meditation Room, open 24 hours and accessible by a separate path through the woods, is a sparely decorated cube, with gray concrete block walls, built-in wooden benches under narrow glazed openings to the sky, and a massive tree stump at its center. It was built with limited means in the spirit of what Roger Kennedy, in his good book on American churches, refers to as "the architecture of mystery."

II.
CLOISTERED BEAUTY: AT WHITEFRIARS HALL, A SERENE, MULTI-USE ADDITION

In the 13th century, when a group of Christian hermits settled on Mt. Carmel in Palestine, they lived in caves carved from the rocky mountainside. Inside the ring of caves they built a chapel. "An oratory in the midst of cells," says a history of the Carmelite Fathers. When D.C. Frank Schlesinger was asked several years ago to design an expansion of Whitefriars Hall, the Carmelite friary in Northeast Washington, he seized upon this memorable image. It stayed with him even after it proved impossible literally to build a chapel in a courtyard framed by cell-like rooms, as he had initially proposed. The result as built is a thoughtful, somewhat brooding piece that demonstrates once again the durability of the medieval cloister as an architectural model.

A cloister is by definition powerfully ambivalent. It exists in this world but is not fully of it—it defines privileged turf. Closed upon itself, it is nonetheless open at the center to nature and to communion among its inhabitants. Though restricted in basic form to that of a roughly rectangular space bounded by arcades and building walls, it can be subjected to infinite variation.

Largely hidden by the existing Georgian revival building to the back of which it is attached, this new friary has to be searched out, but the effort is worthwhile. Fortunately the backyard is a spacious clearing. With its abstract bell tower and other strongly articulated parts, the friary commands this space with quiet authority.

Whitefriars Hall, Washington, D.C. Frank Schlesinger, architect.

Schlesinger's interior arrangements are supple, updated variations on the medieval theme. When the notion of a cluster of residential cells was rejected —instead, rooms in the existing building were renovated and enlarged—the architect simply moved the various pieces around, keeping the cloister concept.

In the place of a chapel in the garden Schlesinger provided a garden, spare and simple, marked by pathways and a single deciduous tree. The rectangular court is surrounded by enclosed, glazed ambulatories leading to and from the major building elements, which are ranged, pinwheel-like on the perimeter: residence hall, chapel, refectory, living room. Thus the resilient symbolism of the concept was maintained: Nature and the contemplative life are conjoined in the central world.

One's first view of the refectory is from a platform on eye level with the splendid wooden trusses holding up its pitched roof and ridgeline clerestory. Then one descends, ceremoniously, via a split stairwell to the light-filled chamber with its glazed longitudinal walls and its fireplace on center in the end wall.

In strong contrast stands the chapel, a stunning room. Its geometry seems simple—it is a cube whose wooden ceiling has been rotated 45 degrees. But the results are complex. One enters via a hallway in a tried-and-true sequence: low to high, dark to light. After that, orientation is difficult if one's mind and eyes stray too far from the axial arrangement of chairs in rows on either side of the free-standing altar, a handsome cubistic

Photos by Robert Lautman

piece designed by the architect.

Though firmly attached to the side walls the ceiling seems to float in the space. Its diagonality defies expectations. Plus, the ceiling conceals two clerestories that under certain weather conditions bathe the white-painted brick corner walls in soft light. It's hard to get a visual fix on these walls: they're disembodied, like white abstract paintings. For surcease one turns to a glazed opening in

Interior, Whitefriars Hall.

Photos by Robert Lautman

the remaining corner—it provides a view of a tiny, elevated triangle-shaped garden with a free-standing cross.

This is without doubt a beautiful sanctuary, and these effects on one level are surprising, stimulating, pleasing. They're also disturbing. By undercutting the presumed serenity of the holy space, they do not necessarily call into question the basis of the friars' faith. But inherently they symbolize a trial of character and commitment. In perhaps a lighter vein, Schlesinger chose to introduce a similar tension in the pathways of the courtyard. They converge on a small, shallow, bridgeless pool—a little conundrum. "It's a test of whether you can walk on water," is a common joke around the friary.

The outside of the building too possesses an ample helping of toughminded assertiveness. Though sheathed in complementary red brick, with plenty of clear glass and attractive slate roofs, it is in many ways a repudiation of the polite ness—the absolute ordinariness—of the original Whitefriars Hall.

Frank Schlesinger and Larysa Kurylas, his project architect, have created a human and humane building.

III.
REDEMPTIVE ARCHITECTURE

The steep metal roof, obviously new, glinting in the sun and towering above a strand of pine trees along busy Route 28 in centerless Centreville, Virginia, is a sight strange enough to make an architecture-hungry passerby negotiate a turnaround. One never knows, these days, where one is going to find something of quality.

What is it? One wonders, musing that it could be a barn except that nobody builds barns anymore in Virginia's suburbs. To the contrary. And anyway, it's too high and too skinny. A second pass discloses a thin little cross attached to the front peak of the roof, answering the question. Closer inspection reveals a ground-hugging sign: Centreville United Methodist Church.

Given a limited though highly visible site, the architects of Kerns Group, Architects, Washington, D.C., give these congregants two exceptional interior spaces, a couple of fine outdoor rooms, a workable building throughout, and not least that expressive exterior.

Actually, the church is like a cluster of buildings gathered around the startling centerpiece. In addition to the sanctuary—which is of course defined by the towering clerestory roof—there is a school, a large multipurpose room with a kitchen, an administrative wing and a small chapel with its own, lower roof echoing that of the sanctuary. All of these are attached, but the impression is villagelike.

There is something ineffably haunting about the pair of high roofs surrounded by sprawling new developments. The larger sentinel, part barn, part church, has walls that are beautifully pierced by long, silent openings. Its narrow width, in relation to its height contributes to the feeling of lonely verticality. And the parent-child relationship between the two

Centreville, Va. United Methodist Church, Kerns Group, architects.

Photo © Michael Dersin

Interior, Centreville United Methodist Church.

forms is touching whether observed from the front or the back.

Getting into the building is a bit confusing. One does not approach it head-on, under the bell tower, as one does traditional churches. Rather, one drives around back (another traffic regulation), parks on the perimeter and selects one of several entrances. The circulation system is easily learned, however, and makes sense. Outside, covered walkways lead to a commodious central narthex, a gathering point for most functions; inside, the spaces flow into one another.

The sanctuary with its soaring clerestory is a light-filled place of surprising quietude. Colors are muted—whites, bleached oak pews, exposed concrete block walls, as on the exterior in a beautiful pink-flecked aggregate. "The people will be the color in this room," Kerns says. The chapel is quieter still, with a pretty window going very nearly from floor to ceiling, off-center. In between the two is an exterior room, to be planted soon with a grove of dogwoods.

The architecture of the new building is both practical and metaphorical. That is, it provides the spaces for various gatherings, connects them intelligently and gives something to the community at large; an image of togetherness at once provocative and reassuring.

Another project of the Kerns Group, Architects in Washington, D.C. is the recently built St. Mary's Catholic Church in Clinton, Maryland. It stands in the midst of a cemetery, cupped by a cluster of low school buildings, set off by a tiny American Gothic chapel. Tom Kerns pulled together this diverse assortment of buildings and made the new church a true centerpiece. Today one can hardly imagine the setting without the church.

This new structure rises behind the old chapel at some distance and its considerable height is perfectly calculated to be dominant but not domineering, and its deftly patterned brick facades, including a march of truncated ornamental buttresses, complement those of the old church.

Predictably and fittingly, the two buildings are vastly different in emotive appeal, the open light-filled interior of the new playing against the shadowed protectiveness of the old. A broad cruciform in plan, with seating on three sides of the altar, the new sanctuary is in accord with post-Vatican liturgy.

The commanding architectural form is the long, lofty clerestory, with a pitched metal roof that handsomely counterbalances the heavier, lower profiles of symmetrical wings. Inside, the striking row of white-painted steel cross trusses high in the clerestory reinforces a sacred axis encompassing symbols of death and rebirth—cemetery, baptistery, altar and stained glass window abstractly depicting the Crucifixion are arranged on line. It's a useful, unpretentious and yet subtly dramatic space, if one can imagine such a thing.

Not surprisingly, the church was part of an overall architectural strategy the Kerns Group developed for the site. This included the chapel restoration, a reordering of roads and parking lots, and an adept new entry added on to what used to be the back of the flat-roofed school buildings. Sensitively placed, skillfully designed, the new church is the linchpin that transforms a picturesque if casual arrangement into a memorable ensemble. Past and present coexist here, powerfully.

(*Editor's Note:* IFRAA's *Larry Madden was the liturgical consultant for* St. Mary's, *and Brenda Belfield did the stained glass.*) □

Photo © Richard Johnson

St. Mary's Catholic Church, Clinton, Md., Kerns Group, architects.

THE TEMPLE OF FIVE SAGES

Ng Shing Gung, the Temple of Five Sages in San Jose, California, was built in 1888 in the Chinese section known as Heinlenville. It served as the worship center for a Chinese congregation for more than 50 years, until it was torn down by the city in 1949—as were most of the Heinlenville buildings—for proposed development. The Temple recently was replicated on the grounds of the San Jose Historical Museum and will serve as a center for exhibits of the history of the Chinese in the area.

The story of this Chinese community gives one pause. It was in the 1850s that drought, famine and war in their own country drove these immigrants to seek new homes in America. They found jobs in agriculture, construction, quicksilver mining and retail businesses. But an economic depression in California in the 1870s created a wave of anti-Chinese legislation, including property ownership.

A fire of suspicious origin destroyed the Market Street Chinese settlement, though the fire department managed to save all the non-Chinese structures. After *two* disastrous fires, a sympathetic developer named John Heinlen offered to lease property to the Chinese and the section known as Heinlenville grew up. The Five Sages Temple was one of the new structures to be built. But because of immigration restrictions, no new Chinese settlers arrived and by the 1930s many buildings were vacant. No residents had ever held title to their property, and after the death of Mr. Heinlen his heirs stopped paying property taxes. Hence, the county claimed the land and sold it to the City of San Jose. After an 18-year struggle, Ng. Shing Gung, the last of the Chinese community's buildings, was razed.

But the people remained, despite the removal of their worship space and all it symbolized. In 1943 the Chinese Exclusion Act was finally repealed. With the end of World War II there was a new influx of Chinese immigrants and after the Civil Rights Movement of the '60s a new awareness among the ethnic groups. Organizations of Asian Americans formed an alliance to meet the social and political issues facing the community, and the movement to restore the Temple was begun. Under the leadership of Lillian Gong-Guy and Gerrye Wong funds were raised from San Jose's sister city of Tainan, China, Lockheed Corporation and more than 50 businesses and city agencies.

Ng Shing Gung, c. 1900.

The Temple was a two-story structure with the first floor used as a classroom for calligraphy and the classics and as a meeting place for the community. The second floor comprised the worship space. The architect, Marvin Bamburg and Associates, San Jose, with A.J. James Construction Co. as contractor, used original photographs to create an historically accurate exterior. Wherever possible architectural elements and decorative features from the original building were refurbished or copied. Balcony posts and railings, cornices, corbels, friezes and

Interior, c. 1948.

All photos courtesy of San Jose Historical Museum

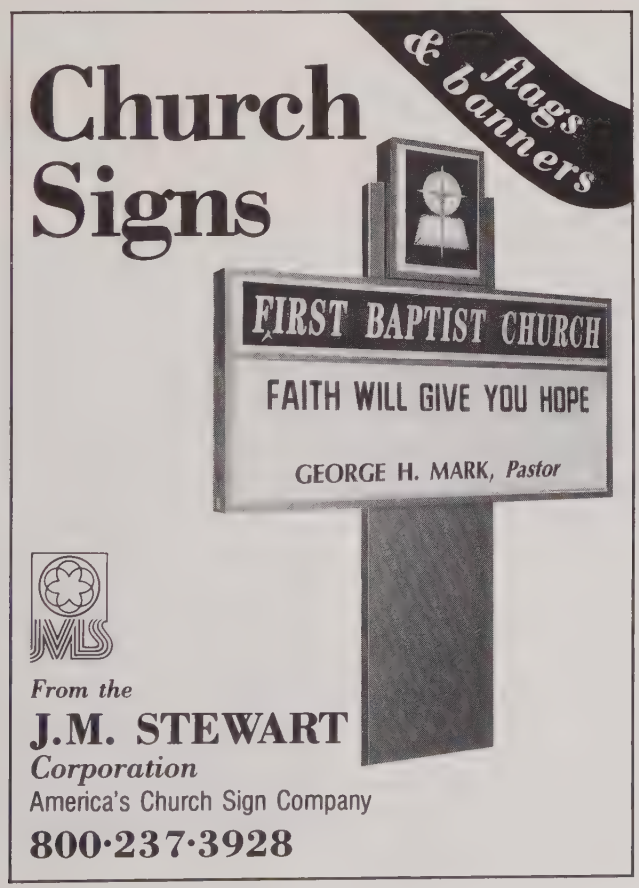
Ng Shing Gung exhibit building. San Jose Historical Museum, 1991.

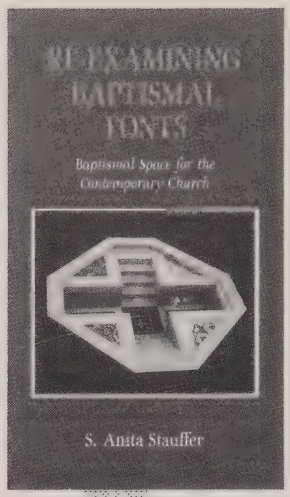
signs are all from the original building. Fortunately, the city had kept the interior furnishings and stored them with the San Jose Historical Museum as a part of their collection.

When a Museum Master Plan was approved by the City Council in 1972, a replica of Ng Shing Gung was included. The original wood paneling and lighting features have been used to recreate the atmosphere of the original Temple. Other original furnishings include three altar tables, ornate screens, statues and other carefully restored accoutrements. Family photos, artifacts and archival documents have been donated by private individuals.

The replicated Temple will be used as an exhibition space and for educational purposes in the community. Will there be a living congregation in worship attendance? It appears not. When the congregation was dispersed in 1949, it scattered to other temples, often driving the hour and a half to San Francisco. Some have abandoned their faith or converted to others. However, the influx of new immigrants in the last few years once again has brought adherents of Confucianism, Buddhism and Taoism, the three popular religions of China. There is now a new Temple, Pao Hua, 2946 McKee Rd. in San Jose.

The role of the San Jose Historical Museum has been an important one in the preservation of an important early religious structure. □





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THE NEW TRANSCENDENCE

By Francine Koslow Miller

(The following article formed part of the catalog for an exhibition entitled "The New Transcendence," which was arranged by the Newton Arts Center, Newton, Massachusetts. The Center is active in the community and is housed in what was once a Universalist Church.)

The term "transcendence" suggests a certain mystic quality that moves beyond the material realm. The concerns of abstract art since the early twentieth century have been with the evocation of a visionary world that transcends illusion. Today, a number of important artists working in the abstract style suggests the experience of spiritual immateriality through a vocabulary of light, space and geometry. The canvases and works on paper included in this exhibition were selected for their timeless, yet contemporary evocations of the New Transcendence. The artists—Maggi Brown, David Kupferman, Johnnie Ross and Irene Valincius—evoke a radiant mystical light in their lyric canvases. A commitment to light and space as subject leads to the creation of contemplative poetic images that inhabit the realm of the quiet Sublime.

Brown, Kupferman, Ross and Valincius—all New Englanders—continue the Emersonian search for the Transcendental experience of nature in their visionary abstract paintings. They convey their visions of a field beyond the material and in many cases, find light in darkness, solidity in the void. Their art is a meditative process and communicates a certain visionary energy in a contemporary language of color and form. The surfaces of their paintings dematerialize as they radiate celestial light which comes from within the work. For each, the leitmotif is a metaphysical light that appears from some luminous suspended source. The experience of viewing these radiant images is restive and evocative of the mystical light within an ancient chapel.

Photo by Mark Miller

Francine Koslow Miller—installation of "The New Transcendence."

Photo by Pete Schlessinger

Opening night of "The New Transcendence" exhibition.

Maggi Brown's sensuously textured oils owe much of their inspiration to sacred images ranging from Chinese bronzes and terra-cottas to Russian icons of the fourteenth century. Fundamentally monochromatic paintings like *Activated Green State*, 1990, suggest an austere ancient architecture of arcades and checkerboard grids. Moody translucent surfaces of more than ten layers of oil glazes mixed with wax create her veil-like textures. In the most recent canvases, Brown experiments with substituting ovoids (her spiritual "eggs") for her signature checkered grids. The majestic magenta and gold tones of these new oil paintings retain their sensuous translucence.

David Kupferman's art is an expression of his daily experiences in Transcendental Meditation. Kupferman's work combines Eastern meditative practice with a reverence for geometric abstraction. His works on paper are characterized by rhythmic spontaneity and an unqualified joy in creation. Inspired by Indian Ragamala painting and mandalas, Kupferman's works balance geometric structure with spontaneity of gesture.

Johnnie Ross applies multiple layers of colored stains to produce his metaphysical field paintings. This contemporary alchemist, whose interests include theosophy, suspends marble dust and iron rust in his paint to create patinas. Ross's works evoke sensations of floating rectangles graced with halos. Like Brown, Ross often implies a sense of sacred architecture in his canvases. Vestiges of Moorish mosques appear in many of Ross's recent paintings, containing arches and doors that open to transcendent realities. There is a quality of great calm and quiet in these dark and mysterious works.

Irene Valincius's paintings are decidedly romantic and capture the sublime spirit of Nature and Creation. Through layers and scraping her oil and wax canvases repeatedly, Valincius creates an illusion of radiant light penetrating through a natural void. Her evocative and translucent combinations of rich grounds and open areas read as space, air and light. The magic of Valincius's paintings lies in their ability to evoke the brilliant light of a Turner seascape without the slightest notion of representa-

FRANCINE KOSLOW MILLER *is a Ph.D. in 19th and 20th century art history. She is Professor of Art History at Massachusetts College of Art, an independent curator, and a regular reviewer for* Artforum *magazine. She and her husband reside in Boston.*

Photo by Mark Miller

Minnie Ross, untitled, 1990.

David Kupferman, untitled, 1991, acrylic on paper, 31" x 45".

"For the past ten years I have been strongly interested in ancient civilizations and their belief systems and in how they relate to our society today. My paintings are abstract interpretations of subject matter that have ranged from Chinese bronzes and Russian icons to contemporary personal and political happenings. By setting up a juxtaposition of elements from past and present I hope to create a tension that questions both." —Maggi Brown

Photo by Mark Miller

Maggi Brown, "Activated Green State," 1990, 58" x 70".

Photo by Pete Schlessinger

Irene Valincius, untitled, 1991, 72" x 60".

tion; they are landscapes of Consciousness.

As we move toward the millennium, a definite artistic empathy for the spiritual world is noted. To forge a connection with a transcendent realm was the goal of this exhibition. The urge to represent the sublime is widespread and by no means limited to the four select artists in "The New Transcendence." There are a number of other talented abstractionists living in New England—including Domingo Barreres, John McNamara, and Damien DiBona—who would have been included if space allowed. Indeed, spiritual tendencies in abstract art are an international and important current in late modern art.

The first exhibition of "The New Transcendence," housed in a converted church, is just the beginning of a series of exhibitions that I hope to curate on the topic. The scope and media is limited only to time, funds and space. The intent is to turn each gallery space into a meditative chapel. □

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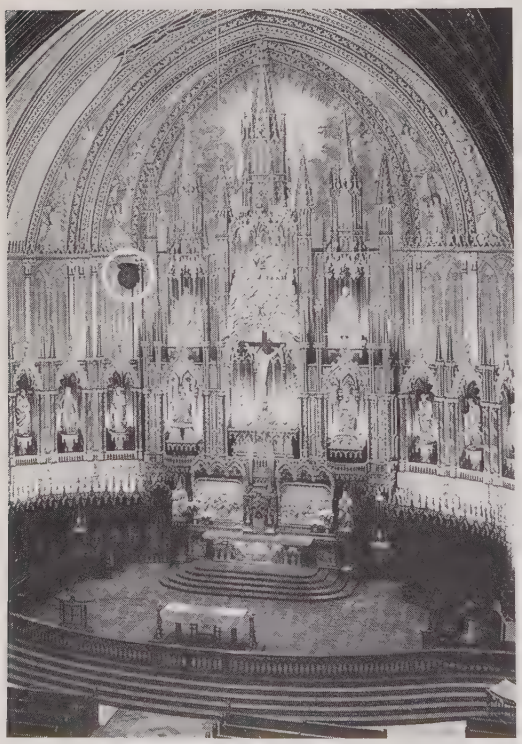

Notre Dame Basilica, Montreal, Canada

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*Sound and Communications, Feb. 1985

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PROCLAIM THE MYSTERY

Report on the Form/Reform Conference

By Betty H. Meyer, Editor

The Longfellow story of Hiawatha was read to us in the schools of Oklahoma, and I have never forgotten the characters of Minnehaha, old Nakomis and Hiawatha. I was reminded of this legacy of the American Indian when I attended the Form/Reform Conference in Minneapolis in May. Not only were streets and buildings named after these characters, but monologuists dramatically presented the early history of this land of 10,000 lakes. This conference was sponsored by the Form/Reform National Committee, the Georgetown Center for Liturgy, Spirituality and the Arts, and the Office of Worship of the Archdiocese of St. Paul.

The theme for the conference was "Come to the Waters" and the logo for the invitation was a study of water formation by Leonardo da Vinci in 1507. The mystery of water was evoked as a challenge to explore the paschal meaning as it creates a new people, refreshes a pilgrim church, and forms the common bond among Christians and varying traditions.

Anyone who has attended one of these conferences cannot help but appreciate the imagination and attention to detail that is shown in the opening and closing ceremonies. Both sides of the room were defined by vertical presentations of hanging plants, ribbons, crosses, mirrors and candles. Slowly we became aware that girls in white robes with multi-colored waistbands were circling a large fountain of water in the center of the room. They carried high torches of multi-colored trailing ribbons and circled the source of water calling, "Come to the water. Come to the Feast." They dipped their hands in the water, crossed themselves and invited all of us to do the same. I watched with wonder as one by one, two by two, the people came forward, dipped their hands in the water, and appeared to renew their own baptism.

In the next four days, participants attended seminars, general sessions, special interest colloquia, artists' portfolio showings, exhibits and tours. Two new colloquia were added this year. First, the artists who work in the various media and second, small rural parishes who are responsible for the environment and art or who are involved in a building project.

I attended the session for artists and felt most sympathetic as I listened to their frustration with the Church. They are so eager to serve but feel they are often used or misused. Their preliminary sketches are considered free, and congregations fail to see they have a fiscal responsibility to the artist. Much of this is because people do not understand the complexity and work involved in the art process. Seminaries do not educate in the arts and even the clergy do not appreciate the diversity of styles. Degeneration and change are allowed in after-care, and sadly churches still buy art from catalogs and publishing houses.

David Philippart chaired this session and has promised that a summary statement of the artists, perhaps in the form of a manifesto, will be made available. It seems to me that such a statement is long overdue from many of our religious/art organizations.

The closing address by Edward Sovik was entitled "Living on the High Wire." He began by describing the tension and uncertainty of this time, and pointed out that we try to test our intuition by hold-

ing it under the light of reason. Should we spend our money on music or medicine? On bread or a flower? But what if our neighbor has neither? How dare we construct architecture and art, and talk about beauty when there is such economic need? Because, he said, "we are symbol makers," and our intuition tells us that it is our feeling rather than reason that moves us to action. "It is our feelings of awe that are the portals to transcendence, to the splendor of truth. If our feelings sensitize us to proclaim the mystery we must not be so distracted by our own symbols, that we never pass through the portals. The world of beauty and symbol is the world as God wants it to be. The secular world is the one we live in and walk on the tightrope. Our duty is to keep it taut, and our safety net is Grace. As the circus performer, Wallenda expressed eloquently: To be on the high wire is living, everything else is waiting. (*Faith & Form* has received permission to publish Mr. Sovik's entire address in a future issue.)

Abbey of St. John the Baptist, Marcel Breuer, architect.

In between the many activities, delegates met in the exhibitors' room for coffee and conversation. I was reminded that we owe these exhibitors a debt of gratitude. They are responsible and energetic individuals who are an integral part of our conferences, and are dedicated to the improvement of the worship area, even as we

I cannot end this report without saying that I took the tour to Collegeville to see Marcel Breuer's St. John's Abbey. For years I have seen photographs of it in art and architecture books, but had never actually experienced it. I shall never forget the first glimpse of this majestic structure. It was everything I had hoped it would be.

It proclaimed the Mystery! □

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DELIVERANCE: A NEW TEMPLE REQUIRES A NEW PAINTING

It was five years ago on the night before Purim that Temple Beth David in Westwood, Massachusetts was destroyed by an arsonist and the entire community was in mourning. Even though the Interfaith Council assured them of every support, and services continued in local churches, the congregation still sought ways of healing the scar and reaffirming their own identity as a Jewish religious center.

They buried the three Torahs that were destroyed in the fire, one of which had been given by a Holocaust survivor. They determined to raise funds for a new temple and it was dedicated in 1989, but still they felt that something was missing that would crown their efforts to remember the past and also signal a fresh beginning for the future

They decided to commission a painting. They would raise the funds from individual members. They wanted a work that would evoke a spirit of celebration and joy that their congregation had triumphed over adversity. Since the fire had been set ablaze on the night before Purim, a festive Jewish holiday that celebrates the deliverance of the Jews from a Persian leader's plot to exterminate them—they thought Purim would be an appropriate subject.

With this in mind, Rabbi Zoob and Edwina Berliner, chairwoman of the art committee, contacted an art consultant, Jacqueline Becker, to find an artist (1) who could best depict the spirit of Purim and (2) whose style would complement the clean lines and modern architecture of their new temple. Such an artist they found in Lynne Feldman of Rochester, New York.

Ms. Feldman writes: "As a painter for the last twenty years, it has always been important for me to share part of myself with those looking at the work. Like an intimate conversation, paintings speak, though not in words. Paintings of Jewish rituals and celebrations are profoundly religious experiences for me, and if it is possible to be a conduit, I have metaphysically felt like one. I loved the wonderful open space in the entrance where my painting was to hang, and I felt a harmony with this committee that wanted to express joy and hope."

The co-president of the congregation perhaps speaks for all when he says: "Every time I pass by this painting, I feel terrific."

"Purim," 1992, 84" x 50". *Lynne Feldman, artist.*

Photo © Steve Rosenthal

Temple Beth David, Westwood, Mass., Claude Emanuel Menders, architect.

ARCHITECT'S DESIGN STATEMENT

Claude Emanuel Menders
Boston, Massachusetts

Temple Beth David, a religious and community center serving a congregation of approximately 200 families, is situated on a double corner lot in a suburban residential district. The site's rural character is maintained by siting the building and parking in relation to existing mature white pines, natural topography and an adjacent meadow. A dual vehicular entrance allows for passenger drop-off and for flexibility at peak hours.

The synagogue is conceived as a friendly building in harmony with its residential neighbors. The building form is an assemblage of traditional gabled roofs. The sanctuary and social hall dominate the massing, while the lobby, office and classrooms surround a residentially scaled courtyard. The exterior painted wood trim and clapboard exemplify the New England vernacular tradition, which for cost effectiveness and aesthetics also represent the Building Committee's preference.

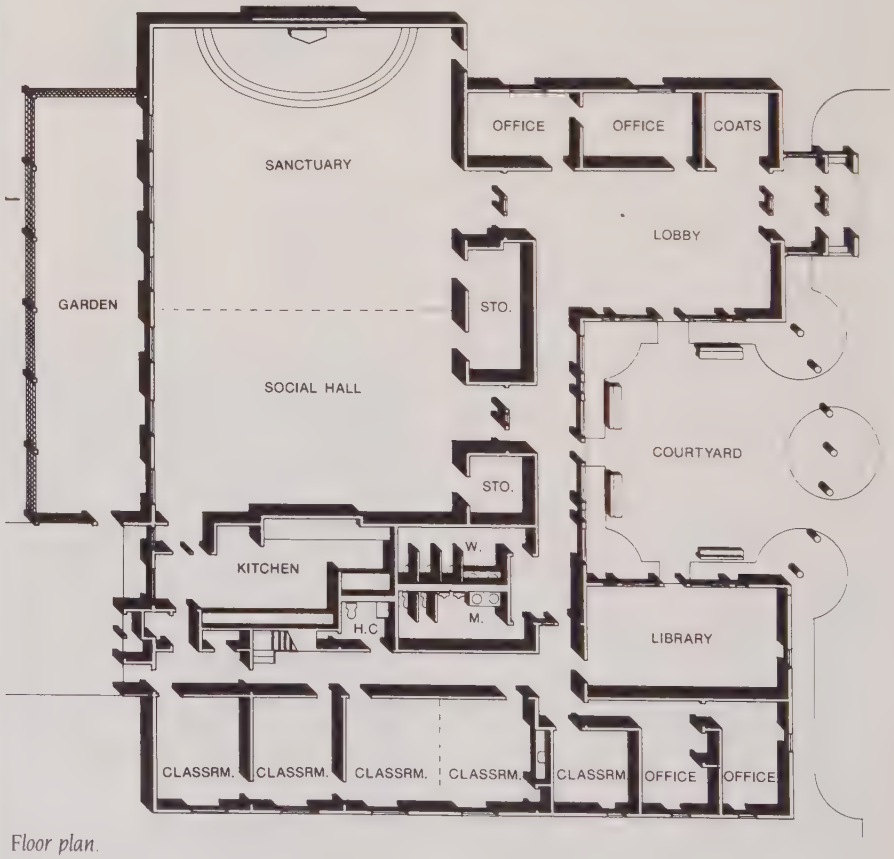
Circulation within the building is organized around the south-facing courtyard, which is accessible from the lobby, social hall and library. The sanctuary and social hall are treated with ample, natural light and views to the outdoors. Both rooms have their own identity, but with a folding partition can be combined into one large hall, unified through continuous windows, indirect lighting and a vaulted ceiling configuration of painted plasterboard.

Expression of Judaic identity is symbolized by the architectural use of the numbers 7 and 12. The plan is based on the three major parts of Jewish culture: worship, learning and community. The lobby wing leading to the sanctuary represents worship; the library and classroom wing represents learning and the resultant courtyard represents the community spirit. The courtyard is lit with a menorah made of individual low upright lamps. When the sanctuary is combined with the social hall, there are six bays in the main space for each day of the week, plus one bay for the bimah symbolizing the Sabbath. There are 12 clerestory windows for the 12 lost tribes of Israel.

The sanctuary is a simple but modulated space with ample natural light. The ark is enclosed in a slightly splayed wall in the form of a shield, symbolizing the strength in the Torah with a window above the ark symbolizing the light in the Torah. A medallion on the exterior walls expands on this theme around the window. The lecterns and Torah cover holder were designed to coordinate with the design of the ark. The Torah covers and curtain were designed by weaver Phyllis Kantor. □

Photo © Steve Rosenthal

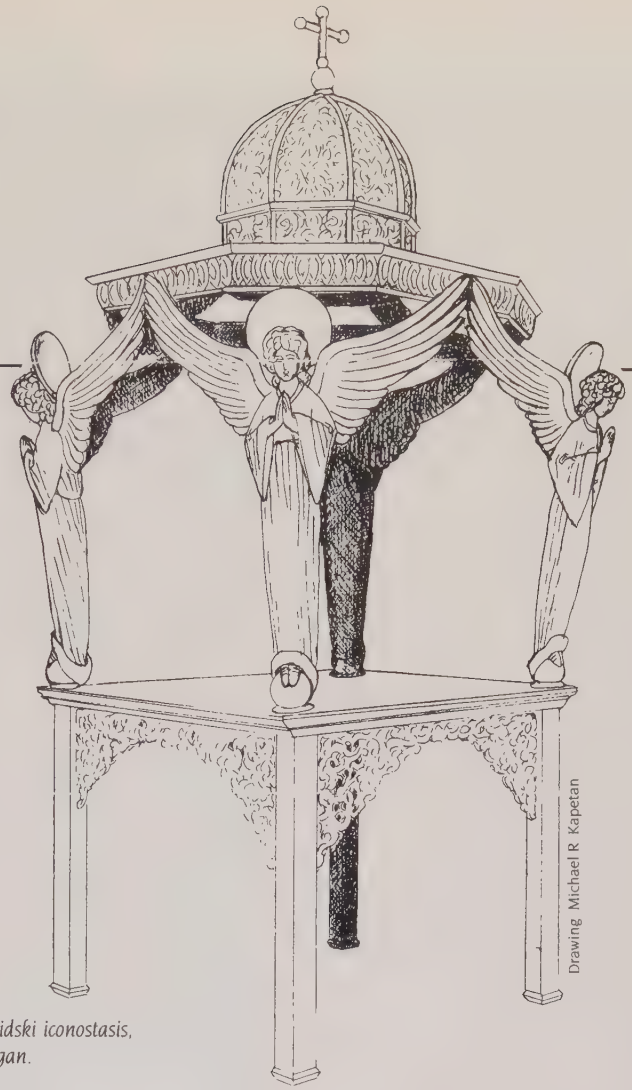
Interior, Temple Beth David



Floor plan.

CARVING FOR ST. CLEMENT

By Michael R. Kapetan



St. Clement Ohridski iconostasis, Dearborn, Michigan.

The churches of Eastern Orthodox Christianity are rich in images. For over 1,500 years, artists and craftsmen of all sorts have delivered the output of their shops to Orthodox churches: architects, painters of tempera Icons and fresco, designers of mosaics and stained glass, goldsmiths, silversmiths, tile setters, masons, weavers, embroiderers, seamstresses, carvers of stone, ivory, and wood.

The tradition of imagery in the Orthodox church began when the church was the center of society, and the forms visualized in the church vividly marked the frontiers of spiritual imagination. From the smallest village in backwoods Transylvania to the Imperial Capital at Constantinople, Orthodox Christians lavished their hard-earned wealth, most opulent materials, precious time, and greatest skills in making their churches visual proclamations of their faith.

From overall plan to smallest detail, these church buildings and furnishings grip the senses and transport one into a realm of otherworldly grace. They house their congregations beneath a dome, symbolic of the heavenly home. Within this safehold, the people stand facing the altar. Between the congregation and the altar rises the iconostasis, a screen-like partition supporting a series of icons. The saints portrayed in the icons bond the ordinary world to the divine world of the altar. The framework of the iconostasis is usually wooden and often elaborately carved with geometric, plant and animal motifs celebrating creation. This arrangement of people to iconostasis to altar is an architectural statement of Theosis, the Orthodox idea of progress from mortality towards divinity.

In 1982, I began carving wood for the iconostasis of an Eastern Orthodox church, St. Clement Ohridski, in Dearborn, Michigan. The architect, Suren Pilafian, had designed an iconostasis of truly heroic proportions. It would fill three arches at the eastern end of St. Clement's nave. The central arch is 30 feet tall and equally as wide. The side arches are 20 feet tall and 12 feet wide. These expanses would house 55 icons, 12 with nearly life-size figures, the smallest, two feet square.

In addition to the iconostasis, the program called for liturgical furniture: a table, music stand, two small icon stands, a pulpit and Bishop's Throne. Finally, the program called for a Royal Door, a double-hinged gate, seven feet tall by five feet wide, opening the center of the iconostasis to the altar. Over 250 square feet of carving. Mr. Pilafian invited me to bid on the job by carving a sample panel. The only stipulation was that the carving be "recognizably Macedonian in character."

Macedonia, land of legend, land of ancient glory, birthplace of Alexander the Great, is now an amorphous cultural entity possessing its own language, but politically divided among Yugoslavia, Bulgaria and Greece. Books on the subject of Macedonian woodcarving did not abound in The University of Michigan libraries. There was one, written in Bulgarian, and illustrated with grainy black and white photographs. I gathered that the main visual forms were an exuberance of birds, flowers and grapes gyrating within a strong geometrical motif.

Mr. Pilafian liked my carving because the design was lively and the scale would read well in the large space of St. Clement. But I had yet to pass the final test. "Tell me, Michael," he matter of factly asked, "what is Macedonian about this carving?" Somewhat taken aback, I replied, "Mr. Pilafian, the only thing I am sure is Macedonian about this carving is that my grandmother came from there."

When I made my presentation to the Church Committee, I discovered that the

MICHAEL R. KAPETAN *is a sculptor, lecturer at The University of Michigan School of Art, and teacher of woodcarving. He lectures widely on the subjects of woodcarving and ecclesiastical art. He has created liturgical sculpture for Protestant, Catholic, Eastern Orthodox and Unitarian Churches. He received a Bachelor of Arts Degree in Fine Arts from Harvard University in 1969 and a Master of Fine Arts Degree from The University of Michigan in 1976. He lives and works in Ann Arbor, Michigan.*

Chairman's father was from Bitola, the same village as my maternal grandmother, Fanitsima Lettsu. Whether this coincidence superceded the artistic merit of my efforts in gaining the commission is a question I would rather not have answered.

My immediate task was to discover the true nature of Macedonian carving. I travelled to the Balkans to look at traditional work. My parents supplied me with two extraordinary travelers' journals written in the 1930s. They are devoted mainly to the architecture and painting of Serbia, but are dotted with accounts of marvelous woodcarvings. I covered Yugoslavia, Romania, Bulgaria, and Greece, which brought me in contact with several distinct regional styles.

The earliest carvings we could date were from 1711. None before 1800 were signed. Some were clearly influenced by Western European art, some by the art east of Istanbul, and some by imported craftsmen. Many breathed naive, untrained originality. Of the latter, by far the most impressive were produced under the supervision of three men, Makaria Fukovich and the brothers Filipovich, all from the Macedonian village of Gorje. In each church they cut and carved their native walnut trees into hundreds of square feet of figures, animals, plants, and geometric designs. Their style, called the Debar style, is one of deceptive simplicity. Angels, people, plants, and arabesques interweave through as many as three distinct layers of carving. Like folk music, the themes are simple, the lives of the saints, the stories of the Gospels, and the work of ordinary people, but the development is exuberant and intricate. If the best folk musicians play the most notes the fastest and clearest, the best carvers use the fewest, cleanest cuts to capture a face, a leaf, or a violin scroll. Among the hundreds of figures carved into the iconostasis are those of the craftsmen themselves busily wielding their gouges and mauls. These modest self-portraits served as the artists' signatures. None of their projects took less than ten years to complete. If I did not match their skill or their style, I did spend nine years on the carvings for St. Clement.

I also had the good fortune to meet two of the best wood carvers still practicing. Dimitri Jovanich had his studio in the old town of Ohrid, Yugoslavia, the namesake town of the very St. Clement Ohridski for whom I was working. Mr. Jovanich has examples of his work in virtually all the great cities of Europe. But because of its ideology the Yugoslav state prevented him from supplying any Yugoslav churches with this art. We encountered his carving by chance, in the form of panels hung as a decorative afterthought in the otherwise nondescript lobby of our tourist hotel in Ohrid. His house, a short walk from the shore of Lake Ohrid, is full of carving as rich and strong as his homemade wine.

In Bulgaria, by reputation a more strictly atheistic state than Yugoslavia (this was all pre-Glasnost, 1983), the

St. Clement Ohridski iconostasis.

Royal doors.

Pulpit, walnut

Pulpit detail, walnut.

state actually hired the best carvers to keep up the churches as monumental examples of "art of the national spirit." Peter Kushlev had his studio in Sofia. We found him working in a large, sun-lit space which was beautifully cluttered with the disassembled pieces of a freshly carved iconostasis awaiting shipment to a parish church in northeastern Bulgaria.

Seeing Kushlev's and Jovanich's work was a gift of beauty; seeing their workshops was an even greater gift of knowledge. Eager to share the secrets of their ancient trade, they welcomed me with complete confidence into their studios. Verbal language was a barrier. Even with translators, we often communicated in smiles and nods. However, I was able to correlate their methods of working to the carvings I had seen in the churches. I saw their notebooks of designs, their techniques for transferring drawings, their tool selection, sharpening methods, and order of work. I got a feeling for how their finished work moved fluidly out of their handling of tools, never two strokes where one will do, no fussing, no finagling. In a sense, these brief visits became my apprenticeship. In hours I tried to gain by observation and osmosis some minute fraction of what must rightly take years to learn.

After my trip, I spent the better part of six years working towards the levels of skill and vision I had seen. I built my commission into a course of study. Mr. Pilafian's design called for each band and panel to be unique, a bold departure from the Old Country tradition of strict uniformity and symmetry. I decided to use the 30 narrow bands, 3" by 24" inches, as test pieces to practice technique and to explore regional style. Because we were consciously trying to add harmonious strains of modern art to the ancient voices, we felt that making an eclectic stylistic tour would add to the interest of the iconostasis and reflect the diverse makeup of the parish. It also set the keynote of variety for the 25 larger panels. They too are unique, but in order to lend a deeper sense of unity to the project, I matched the underlying pattern of each panel to its counterpart on the opposite side of the iconostasis.

Mr. Pilafian's hope was that the initial response to the iconostasis as a whole would be one of awe followed by endless fascination with ever-varying details. If the mighty spiritual beings portrayed in the icons supplied the awe, then the humbler forms of nature and the fanciful abstractions of the carvings would supply the fascination.

The icons at St. Clements were created by George Filippakis. Born in Crete and apprenticed to an iconographer at age 11, he has been making icons in tempera, fresco, and mosaic for more than 30 years and he has created icons for churches on four continents.

In Orthodox tradition, icon painters are thought of as the true artists, the carvers as craftsmen. Because the painters are dealing with holy people, sacred events, and major theological concepts, they must strictly adhere to prototypes of subject and form set down in canon law. The carvers are free to turn more to nature and to abstraction for their ideas. With the sole exception of an eagle at the lectern of the new pulpit, insisted upon by Bishop Simeon, I was never instructed by anyone on my choice of symbols.

As art, the carvings escape the hierarchical structure imposed by panel construction. They belong to a distinctly twentieth century concept of space as continuum.

As my skills increased, I gravitated towards a personal variation on the Debar style. Mastering its intricacies became my challenge just as it had been Mr. Kushlev's proudest accomplishment. By the time I was carving the royal doors I felt that I had entered the threshold of the Macedonian carvers. In all modesty, I know that I have accomplished some things that they have not and could not. Like good craftsmen everywhere they tailor their forms to the characteristic seasonal shrinkage and swelling of their native woods. To prevent splitting and warping, their carved walnut panels rarely exceed two square feet. Large items like royal doors, pulpits, and whole Iconostases are built up as a series of carved panels set into carved frames. This technical parameter dictates a certain orderly fragmentation and hierarchy to the spatial program of the liturgical furnishings. Neat rows of boxes multiply upward and outward.

As a part of our effort to join the modern to the traditional, Mr. Pilafian and I designed the Royal Doors to be a single plane of carving seven feet tall, five feet wide, and two and a half inches thick. We chose a tropical wood, Honduran mahogany, because its cross grain shrinkage is limited to one-half inch over the five feet of width. I created a concealed opening at the center by making a bevelled overlap between the right and left halves of the gate. The Doors seem to operate miraculously, the two richly carved and gold-leafed panels closing into a seamless whole.

In form, the pulpit is a cylinder 40" tall and 42" wide, open at the back for access, and standing on a 20" tall pedestal. The lectern, carried on the beating wings of a life-sized carved eagle, thrusts upward and forward from the body of the pulpit. To assure dimensional stability, we built the structural shell of the pulpit from walnut plywood in reinforced stave construction. Then we hung a screen of carving around it. The carving consists of 28 staves, 4" x 36", fashioned into a single curved plane of carving nine feet wide, three feet tall, and an inch-and-a-half thick wrapping around the pulpit. Custom built hanging hardware allows the carving to shrink and swell with no danger of splitting.

Expanses of woodcarving like those in our royal doors and pulpit are unimaginable using Old Country techniques. As art, the carvings escape the hierarchical structure imposed by panel construction. They belong to a distinctly twentieth century concept of space as continuum. The iconostasis, its paintings, carvings and royal doors, and all of the liturgical furniture were anointed with holy water and oil by His Eminence Bishop Joseph in a special ceremony of consecration on St. Clement's Day, November 26, 1989. Both Mr. Fillipakis and I had signed our work in the way traditional to Orthodox church artists, "By hand of....," as an acknowledgement to the Supreme Creator. At the end of the liturgy of consecration, the parish priest intoned special prayers for "George, the Iconographer" and "Michael, the Woodcarver."

Mr. Pilafian designed the iconostasis in 1975, but he died on August 7, 1968, sixteen months before the consecration. His vision and commitment had never faltered. Our work at St. Clement Ohridski was recognized for Honorable Mention by the Michigan branch of the American Institute of Architects for outstanding collaboration between artist and architect. □

MISSION TO MATURITY

By Herman Hassinger

This is the story of one church that over a 20-year period retained the same minister, the same architect, and the same contractor. It is a success story of mission and ministry that moved from a raw piece of land, through various stages of building, to a fully realized structure.

Project

St. Matthew Lutheran Church
Lake Ridge, Virginia

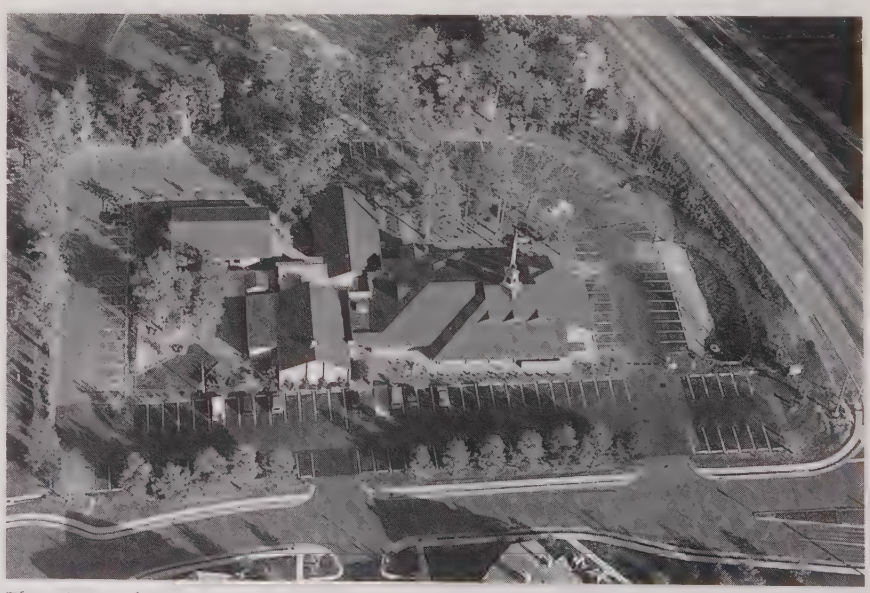
The following dialogue tells the story of the design and construction process from the perspectives of the pastor and the architect.

The Rev. David Bohannon: I began my work calling door to door on some 3,000 homes. The need for a facility became evident immediately. Given the consumer mentality of a very transient community, it was difficult to compete with the few already established churches. Our primary service area in Lake Ridge had no public space available to rent for worship and program.

This area is close to major military facilities which dot the I-95 corridor, the Pentagon, Fort Belvoir, and Quantico Marine Base and School. Many federal employees commute to Virginia as well.

The Board of Missions agreed that an early building program was warranted and, given the time constraints, recom-

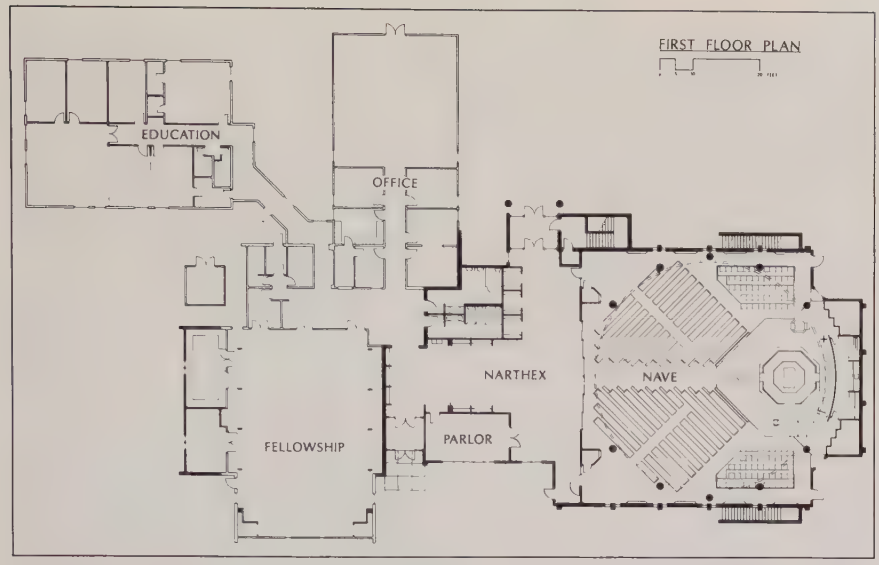
St. Matthew Lutheran Church, Lake Ridge, Va., viewed from the entrance drive. The design was kept low at the request of the community. Low eave heights and broad overhangs are used to reduce the bulk of the building and relate it to its natural setting.



The entire complex was completed in 1991. The three-acre site is completely filled with buildings, parking, play space and drainage structure. However, the architects were able to save some of the mature trees on the site and along the perimeter. Since the parking surrounds the building, a second entrance on the east side was created. The architects feel that five acres is the minimum site for a building of this size.

All photos © Lawrence S. Williams, Inc

HERMAN HASSINGER, FAIA *is principal partner of Herman Hassinger Architects of Moorestown, New Jersey. He has been in practice for 35 years and completed more than 200 churches in 15 states. He has received more than 30 major design awards including six from IFRAA during his career.*



mended that we consider Herman Hassinger as our architect. Its recommendation was based on his previous work, his sensitivity to the church's tradition and mission, and his familiarity with the Mission Board's procedures and policies. After meeting with him and reviewing some of his work, our futures were joined. Gregory Construction was selected out of the field of builders who responded to the project.

Herman Hassinger, FAIA, architect: When I was first called as the architect, I had been in practice 15 years and had a growing list of church clients. I met with Rev. Bohannon and his committee and the chemistry seemed right. My firm was engaged to develop a master plan and to design a modest first unit on a three-acre site. The corner site designated as the church site by the developer was well located on the community's main internal arterial road next to the junior high school. In retrospect (1992) the three-acre site was too small for the eventual layout, but we had no choice at the time for more property. The Woodbridge Airport, which pre-existed the community, was conveniently located next to the site. That airport made it very convenient to get to the job from our office in the Philadelphia area. I've been a pilot for over 40 years and effectively use my aircraft for our work in 14 states. We never had a project so close to an airport.

John Gregory, a Lutheran layman and president of Gregory Construction, was selected as our contractor by negotiation. He was to prove a provident choice for the congregation. His cooperation and helpfulness throughout the years made it inevitable that he would be the contractor for the final phase.

By September 1974, the first unit was dedicated and the congregation was established as an institution in this raw new suburban community.

Rev. Bohannon: Moving into our first unit was a boon to our congregation. The '60s had been against bricks and mortar,

Photo © Lawrence S. Williams, Inc

The steeple is a contemporary interpretation of an 18th century form found in many churches of the Virginia Tidewater. The curved ring motif of the steeple is followed through in the interior details.

but my experiences clearly indicated that the church needed a place to establish the profile of its identity in the community and to provide space for worship, education, community activities and service. The building also helped to overcome our minority status as Lutherans in a largely Methodist and Baptist area.

Hassinger: In 1989 we were called to be the architects for the completion of the plan for the final sanctuary. Our initial meeting fell on the last days of the old Woodbridge Airport, which was to be gobbled up by a shopping center, and we had to fly into Manassas, 8 miles away. The final sanctuary occupied the space reserved in the site plan of 1973.

Since this site was limited we squeezed expansion, circulation and parking and a detention basin on the three-acre site. Because the parking surrounded the building, we linked the new addition to the former entrance on the west side and created a new entrance on the east side. To gain the final bit of space the church asked us to design a basement level for youth programs.

This decision did not come cheaply with its requirements for multiple exits, future handicapped lift, and pumps and drainage to handle groundwater. Nevertheless, the congregation felt the basement was its last hope for additional program space. It had to be done now or never.

Rev. Bohannon: Realizing that space played a significant role in determining growth, we had always tried to stay just ahead of the curve, but we also had a strong commitment to benevolence and community service. So, as we entered this phase, I wanted to wait and proceed with an interim step. But during the planning process, it became evident in light of new building codes and site restrictions that this would be our last opportunity to build. The congregation voted to commit to a final building program that would provide as much space as possible.

Our congregation is an active and engaged community of faith, a home away from home for people who have moved here from other places. We did not want to move into a larger church and lose our sense of community. We wanted space to grow that would not mitigate against our identity as the bode of Christ. So the charge to the architect was: growth without loss of intimacy, space without institutionalization.

It became evident that the inclusion of a basement would support our current ministries with youth, pre-school children, the church school, community programs and future needs. For the immediate future it is also being considered for a homeless shelter.

Hassinger: The Sanctuary was designed for 500 persons and, with a new narthex, had to be a seamless addition to the existing facilities. We opened up the narthex to the former main entrance.

The final sanctuary is a combination of pews and flexible seating in an approximately square footprint. Laminated trusses of moderate height with a gently curved lower chord are the structural members. These are supported on exposed cylindrical columns of exposed aggregate concrete. The lower surface of these trusses subtend a concave ceiling over the congregation.

We arranged the columns in plan so they would fall as a circle that encloses the sanctuary. We expressed this circle with a horizontal laminated belt beam. This enclosing ring defines the entire space visually uniting congregation and chancel.

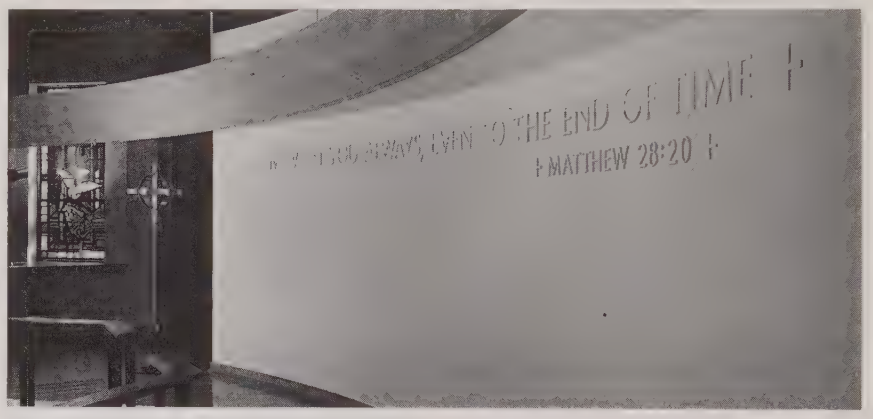
On the Sunday of formal dedication, when I saw the buildings filled with people and being used as it was meant to be, I felt a clear sense of satisfaction. What had been a series of construction projects now seemed an appropriate whole. It worked, it all fit together! It was like seeing a youngster grow up, mature and assume the role of an adult.

Rev. Bohannon: Our new nave is not lavish or particularly distinctive from the outside. Mr. Hassinger warned us early on that the space consideration would require the lion's share of the resources. However, the natural materials and the architectural features of ring and pillars have combined to provide a compelling space for worship, meditation, rites and community life of the church. Visitors find the church beautiful and inviting.

Our weekly worship attendance has increased by one third and every Sunday brings three or four visiting families. A recent pre-Lenten Fastnacht festival had 450 in attendance. The new space enabled this participation.

The results of 20 years have exceeded my fondest hopes and expectations. What a legacy for beginnings for a congregation moving now into a new and different future. □

The chancel area has all elements completely moveable and flexible. The sacristy is located behind the curved screen wall that follows the curve of the enclosing ring.



The Chancel/Sacristy wall has an appropriate biblical text rendered in a subtle white on white. The letters are hand cut wood glued to the wall and painted out with the surface.

The enclosing ring of laminated timber echoes the forms of the curved lower chords of the trusses. The sturdy exposed aggregate columns reinforce the ring by their placement which follows the circle in plan.

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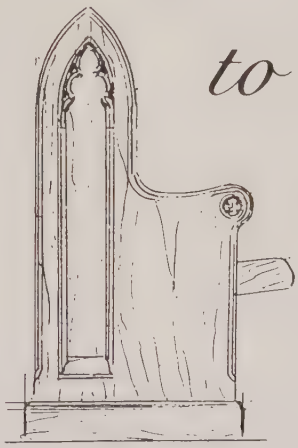

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THE COLUMBARIUM: A GROWING CHURCH INTEREST

By Pam Weinantz

"In the midst of death, we are in life."
—Rev. David Liddle

Intimate and inviting ... vibrant and alive ... sacred and timeless ... the First Presbyterian Church Columbarium Memorial Garden in Columbus, Indiana, whispers no secrets of its dismal past.

Yet only five years ago, this tiny twelve by eighty-five foot courtyard was one of two lost spaces sandwiched uncomfortably between connecting brick walls of an historic 1890's sanctuary, a 1970's loggia and a 1950's gymnasium. Poorly drained and inaccessible, the area was used solely as a repository for unsightly air conditioner compressors and utility cables.

Creating columbarium gardens in the oppressed areas was the brainchild of members Marion and Kay Dietrich who had seen a columbarium in another state. Columbarium, a Latin word, signifies a subterranean sepulchre with niches in its walls containing urns filled with cremated remains. Recently, the meaning has come to include niches in a memorial garden.

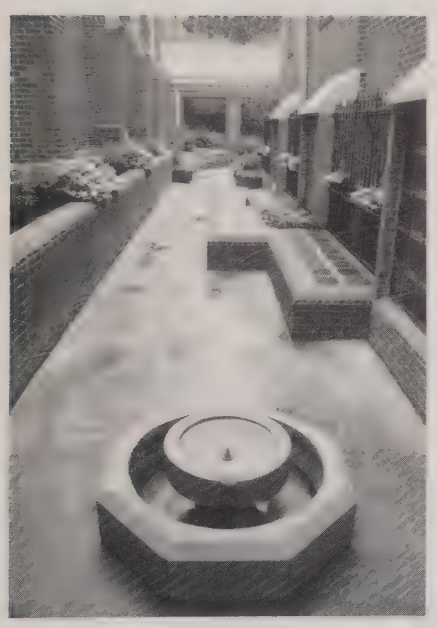
Along with their minister, Rev. David Liddle, the Dietrichs approached the congregation and discovered others favorable to reviving the tradition of making the church grounds a final resting place.

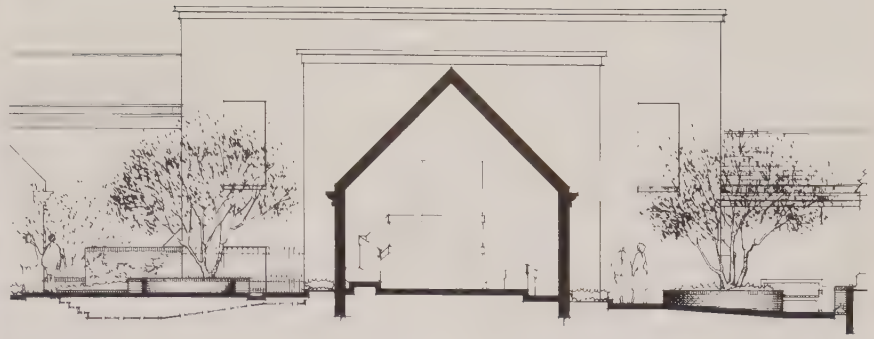
Limited space on the church's downtown property made the two existing

First Presbyterian Church, Columbus Indiana.

The columbarium.

PAM WEINANTZ *is a practicing horticultural consultant and garden writer in Columbus, Indiana, devoting a major portion of her time to education in the areas of soil and water conservation, nature appreciation, horticulture and landscape architecture. She was recently cited for excellence in her fields by the Indiana Chapter of the American Society of Landscape Architects.*





NORTH COURT GYM SOUTH COURT

courtyards seem a logical solution. "We asked the congregation to do a little dreaming," recalled Liddle. And dream they did.

While a generous gift got the project off the ground, congregational effort quickly ensued. A committee, appointed by The Session (local government of the Presbyterian Church) established ground rules and administrative procedures. Members visited existing columbaria in Michigan, Pennsylvania and Georgia. There they gained valuable information from experienced congregations and examined the concept from liturgical, philosophical and economic standpoints.

According to Marion Dietrich, cremation is quickly gaining popularity in the United States. Not only can the cost be as much as half that of a traditional burial, but this means of interment is often appropriate in cities where space is a premium.

Meanwhile The Storrow Kinsella Partnership of Columbus, an Indiana landscape architecture/urban design and planning firm, was commissioned to explore the feasibilities of converting the two courtyards into columbarium gardens.

They researched and developed a master plan for both courtyards followed by detailed design and construction documents for the first phase of construction. In addition, they encouraged congregational involvement by preparing informational booklets, full-scale mock-ups of design elements and slide presentations illustrating the complex process.

According to Dietrich, the designers' perpetual enthusiasm and dedication was the key to the project's success. "They were perfect for us," he said. "As thoughtful professionals, they took care to keep us informed and involved."

Construction of the selected first phase, the southernmost court, began in 1987. During the next ten months, eyesore magically transformed to elegance and on Easter of 1988, the Columbarium Memorial Garden was dedicated.

Due to the enclosed location, the designers encountered several construction complications along the way.

To eliminate the need for a crane and minimize disruption of ongoing church activities, loggia windows were removed providing drive-through access for contractors and equipment.

A team of technical consultants and contractors solved intricate drainage problems by boring a storm drain beneath the existing loggia to a newly installed dry well in the church lawn. Safeguarding shallow foundations and avoiding distress to the fragile adjacent structures required extra precautions and careful supervision.

The client's request for low maintenance was met by designing an automatic drip irrigation system. Quietly it soaks all planting beds and hanging baskets while conserving water and minimizing water splash on the building and columbarium furnishings.

The careful planning and teamwork paid off. Today, the completed first phase of the Memorial Garden is aesthetically pleasing, functioning properly and is reasonably easy to maintain. Hidden snugly at the core of architecturally, well-known Columbus, it seems content. Encompassed by an acclaimed medley of monumental and outspoken sculptures and spires by architectural geniuses like Eliel and Eero Saarinen, Gunnar Birkerts and Henry Moore, the tiny garden speaks in a smaller voice, but its message is loud and clear.

A shining example of a unified space, the Columbarium clearly epitomizes the beliefs of the congregation and the respected Indiana firm that designed it. Principals Meg Storrow and John Kinsella, a Columbus-based husband and wife team, uniquely combine their respective landscape architecture and architecture/planning backgrounds. They are the recipients of five significant design awards in the last three years, and are proud to call the Columbarium Memorial Garden their first major contribution to this exceptional Midwest town.

Judges for the 1989 Annual Awards program for the Indiana Chapter of the

American Society of Landscape Architects bestowed the designers with an Honor Award and created a President's Award especially for it.

Frequently visitors are awed to find the secluded, formal garden amidst so much hustle-bustle. Located less than 15 yards from a well-traveled downtown street, it is cradled between the outside walls of a busy pre-school and the main sanctuary.

A normal weekday fills the approaching loggia corridor with a hodgepodge of echoes. A rehearsing organ bellows a familiar hymn, passing cars honk horns, and nearby tots bounce balls and pound their feet as they romp happily in the adjoining gym. In Reverend Liddle's opinion, the columbarium couldn't be more appropriately placed. "The very fact that so much life goes on around it affirms our belief that life does not end with death," he told us.

Two handsome teak benches offer meditation and counseling space. To the left, trailing clematis vines creep up a simple wrought iron panel against a narrow brick wall.

To the right of the benches, a single hawthorn tree anchors the seating area with shade in the summer and brilliant berries during the winter. At ground level there is a clean line of sloping rowlock edging made of sand mold brick (matching the sanctuary) that sprouts from random bluestone floor. The edging forms a continuum on both sides of a half-circle access ramp while simultaneously creating raised planting beds. On both sides, a unifying carpet of ivy creeps over the brick edging. To the right, there is a bank of fragrant bayberry, colorful rhododendron and prickly red barberry. Familiar rowlock planters contain dainty dwarf fothergilla and dark green yews. Four narrow planting pockets of yew defined by brick buttresses jut from the same wall and provide rhythm throughout the space. During the summer months the evergreens form a colorful backdrop for impatiens and vinca.

The left wall with three brick benches and pier forms is punctuated with cutouts for hanging baskets of annuals or winter greenery which form a veil over lower classroom windows. The brick forms contain 105 double urn niches faced with cast bronze nameplates. Nearby, additional open space is reserved for expansion.

A low, octagonal limestone fountain provides a focal point and adds visual and acoustic calming. A new slate roof masks rooftop utilities and forms a shelter for a teak bench below. The fountain recalls the life cycle's baptismal beginning in this place that commemorates life's conclusion.

The garden's proximity to the church makes it ideal for an Easter Sunrise service. "The columbarium adds to a feeling of church family," said Marion Dietrich. "It's also a constant reminder of the people who have given so much of themselves to this church over the years."

While not all members of the congregation will choose cremation and interment in the Columbarium Memorial Garden, it is hoped that all will take time to admire its beauty, reflect on its significance and be proud of the legacy they have created. □

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Books

CHURCHES AND CHAPELS: A DESIGN AND DEVELOPMENT GUIDE. Martin Purdy, RIBA. Butterworth, Reed International Books, Boston, MA

This book makes available to congregations and architects a comprehensive, structured approach to the inception and realization of a work of religious architecture. Although it is addressed particularly to churches and chapels of the Western Christian tradition, its contents are generically transposable, enough to be useful to other categories of faith.

Its guiding premise is that a systematic procedure is the shortest and surest way to a functionally and aesthetically creative result. Of even greater significance is that it emphasizes the conceptual-qualitative, rather than the factual-quantifiable, factors in the design process; and a keystone of this methodology is the recognition that these factors must be given an order of relative importance. Its underlying precepts are Service: fulfillment of purpose; Standards: optimization of the quality of design and construction; and Study: programming of needs and assembling of resources, as the basis for an architecture that reflects a theological understanding and the social context of the congregation.

The first two chapters introduce the reader to the strategy of design development and give a brief history of church architecture as background to today's clients and buildings. Each of the the remaining four chapters deals with a stage in design development, which the author views as a non-linear, reciprocal progression. The stages are: *Feasibility Study*—of aims, information, options; *Program*—of design parameters; *Design Intentions*—analysis, evaluation, diagrammatic sketch; and *Scheme*—design synthesis, standards, schedules, adjustments to program. Each chapter-subject is concretized by a case study.

The well-organized text is supplemented by photographs, architectural drawings and "bubble-diagrams." There are also appendixes giving references and sources, advice concerning conservation or redevelopment (of existing facilities), and an overview of other (than Western Christian) churches and institutions. This important book is a "guide to the perplexed" client-congregation and architect about to undertake the prodigious task of designing a work of religious architecture.

—*Reviewed by* Bertram L. Bassuk, FAIA

* * * *

HABITAT FOR HUMANITY: BUILDING AROUND THE WORLD. Five Corner Publications, Ltd. HCR 70, Box 2, Plymouth, VT 05056. $18.95.

This is a large paperback that gives visual celebration and documentation to the work of Habitat in foreign countries. The over 100 pictures come from 40 photographers from the National Institute for Exploration who traveled at their own expense to capture photographs that would tell the spiritual as well as physical story of Habitat partners.

In Tijuana, Mexico, a Habitat for Humanity volunteer applies layers of concrete to locally manufactured building panels used for the 1990 Jimmy Carter Work Project.

Much of the text comes from newsletters of the volunteers at the actual building sites. Completing projects in other countries with added variables of culture, language and differing lifestyles takes an act of will and a step of faith. U.S. volunteers are constantly humbled by the dignity and spirituality of the local volunteers.

It is a privilege, it seems to me, to buy this book as a small contribution to the work of Habitat for Humanity.

—*Reviewed by* Betty H. Meyer, Editor

* * * *

THE LITURGICAL ENVIRONMENT—WHAT THE DOCUMENTS SAY. Mark G. Boyer. The Liturgical Press, St. John's Abbey, P.O. Box 7500, Collegeville, MN 56321-7500. $9.95.

The author, Fr. Mark G. Boyer, hopes "that this book will further the education of all persons involved in planning, building, decorating, and worshipping in a sacred environment." It should surely be helpful to the architect or artist involved in a Roman Catholic project. Since Vatican II emphasized the importance of full, active participation on the part of the people, Fr. Boyer is concerned that the theology and praxis (practice) of the environment are in full harmony.

The ten chapters of the book are each divided into three sections. The first section presents the documents used in the study of the altar, ambo, furnishings etc.; the second details the theology found in the documents and the third contains a discussion of the practice.

While non-clergy may find much of this information legalistic and a little dull, it is relevant and important to anyone who has a responsibility for the environment of worship. There are probably a good many books an architect of religious building should have on his shelves for reference and this is one of them.

—*Betty Meyer*

* * * *

EXPRESSIONS OF ISLAM IN BUILDINGS. The Aga Khan Trust for Culture, 32 Chemin des Crets-des-Pregny, 1218 Grand-Saconnex, Switzerland.

One hundred thirty participants from various countries recently met at the state palace in Indonesia at the invitation of the Aga Khan Trust for Culture. It was in part to celebrate the 40th year of architectural education in Indonesia, and in a more formal way (1) to improve the environmental quality of the surrounding society; (2) to develop infrastructures to

better living conditions of the poor; (3) to encourage people's participation in building business establishments without sacrificing aesthetic values; and (4) to present new traditional elements with contemporary function of architecture.

Indonesia, the largest Muslim country in the world, has reduced poverty from 60 percent a year ago to 18 percent today. The architects were told that the religious life is a part of the national development plan and that to attend to physical needs is not enough; the spiritual needs of man are too precious to be neglected. The mosque functions as a place of worship, but also as a center for the congregation where education, social services and women's and youth activities are conducted.

This book records the proceedings of this international seminar and would serve as an excellent introduction to the Muslim faith and architecture. It deals with both secular and religious buildings, and the emerging changes. It is fascinating to read the discussion, which is also recorded, after the papers. This is especially true of the chapter on Women in Architecture; there was a single woman architect present.

Gulzar Haider, professor at Carleton University in Canada who has designed mosques in Plainfield, Indiana; Jonesboro, Arkansas and Toronto, gave a biographical paper that is as interesting as any novel. Charles Moore, architect; Sam Hall Kaplan, journalist; and Azim A. Nanji, professor of religion at the University of Florida, represented the U.S.A.

I cannot imagine that any architect would not find this book unique in his reading experience and one which may well be useful in the probable future, if he or she is commissioned to design a mosque. We are moving toward such a diverse future. —*Betty H. Meyer*

* * * *

THE HOUSE OF GOD—CHURCH ARCHITECTURAL STYLE AND HISTORY. Edward Norman. Thames and Hudson, Inc., 500 Fifth Ave., New York, NY 10110. $60.

To Edward Norman, the Dean at Christ Church, Canterbury, the heritage of 2,000 years of churches is full of fascination. Though he is interested in architectural styles, he is more interested in the rich historical association of buildings and the special emotional qualities that only religious buildings evoke. This book with its 387 illustrations is a celebration of churches. His intention is to show how church styles came to be adopted, how variations occurred and how geographical distributions produced similarities as well as differences.

One looks forward to the last chapter on the modern period and what conclusions Dr. Norman will "see." Since the 1950s Christianity has no longer been Euro-centered and the established churches, particularly the Roman, have adopted a controversial image involved with the world's problems. The churches of Africa and South America have now taken their places on the cutting edge. These developments coincided with parallel developments in architecture as it began to reject its past. Both the churches and architects were looking for fresh solutions but the ensuing variety has been bewildering.

He sees no reason to believe that the secularized churches of North America will not eventually decline just as European churches have declined. On the other hand, in the developing world the adoption of faith is occurring, though so far there have been no real signs of a distinctive church style. There was a rush to use ethnic symbols, but this seems artificially transported from the West. So far at least, Africa seems interested (when they are not plainly utilitarian on grounds of cost) to want its churches to follow the more ornate of the traditional European styles.

There *is* a new sense of community in Western churches, and an increase in ecumenism. Worship is shared across denominational lines and therefore there are fewer distinguishing features and symbols. You will be interested in the American churches he chooses to discuss. Even though there is as yet no distinctive style of architecture for the twentieth century, men still evidently experience the need for places where the transcendent can be rendered in the natural materials of the earth. There is an index, glossary, and sources of illustration. —*Betty Meyer*

* * * *

ART AND WORSHIP: A VITAL CONNECTION. Janet R. Walton. The Liturgical Press, St. John's Abbey, P.O. Box 7500, Collegeville, MN 56321-7500. $9.95.

Have you had the experience of reading a book and then wishing you could give a copy of it to every friend interested in the same subject? Janet Walton, who is a professor at Union Theological Seminary in New York, has written with great feeling about the crying need to re-create a practicing relationship between the artist and the worshiping church. She tells how she turns again and again to the arts in her teaching because they best provide the connection between what is invisible divine reality and the palpably deep longings and concerns of the human being.

She divides her book into five chapters, each one moving importantly to her conclusions:

Chapter I—The Contrast Between the Arts and Liturgy in Dura-Europa, 3rd century and St. Denis, 12th century

Chapter II—The Evolving of the Ecclesial Tradition

Chapter III—The Evolving of the Artistic Tradition

Chapter IV—Some Specific Ways in Which Artists and Churches Have Worked Together as Partners

Chapter V—Different Approaches as Partners

If by some chance one found every other part of the book extraneous, the third chapter, in which she enables us to hear the voices of so many artists on her subject, would make the rest of the book come alive.

I was moved by her sincere interfaith approach, and the comments she makes about what she has learned from the various faiths in a study of their worship:

Shinto—reverence for beauty

Buddhist and Hindu—rhythms of sound and silence

Moslem—respect for text

Judaism—the vitality of memory in tradition

Protestant—disciplined sermon preparation and acknowledgment of intricacy of text

Roman Catholic—potential of non-verbal symbols with fullness expressed in their ambiguity

She outlines what happens when art is not considered an important component of the Church's expression of faith:

1. Prosaic architectural designs are accepted
2. Vestments, furnishings ordered without thought
3. Music is functional, not a resource
4. Visual art is decorative not integral
5. Processions are utilitarian
6. Drama, dance, poetry only for special occasions.

Her specific examples of creative partnership are drawn from Union Seminary in James Chapel, which was designed by Philip Ives, one of the first IFRAA architects I met years ago. —*Betty Meyer*

Calendar of Events

1992

October 15-17

IFRAA Biennial National Conference and Board of Directors Meetings

"Spirituality of Place" is this year's theme of the IFRAA Conference, which begins with tours of "spirit-filled places of Chicago" and of Frank Lloyd Wright's work. The program features workshops, presentations and panel discussions featuring John Buscemi, liturgist and artist; Jack Hartray, FAIA, architect; Berit Hunnestad, artist, Oslo; Edward Sovik, FAIA, and Benjamin Weese, FAIA, architects and artist; and many more.
Chicago, IL
Fee: $310 (IFRAA member); $325 (non-member). One-day registrations available.
Contact: David K. Cooper, AIA, (312) 629-0707

Oct. 18-Nov. 1

IFRAA Post-Conference Tour/Seminar to Prague, Budapest and Vienna

Registrations now being accepted.
Contact: Donald J. Bruggink, Western Theological Seminary, Holland, MI 49423-3696; (616) 392-8555.

1993

June 18-21

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